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# MODERN LANGUAGE NOTES.

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# MODERN LANGUAGE NOTES.

Baltimore, January, 1896.

## DANTE'S TREATMENT OF NATURE IN THE DIVINA COMMEDIA.

### FIRST PAPER: HIS CONVENTIONAL TREATMENT OF NATURE.

IN the discussion of any literary topic, the first and all-important question is the establishment of a method. It not seldom occurs in these days of excessive specialization that the laudable desire for thoroughness destroys that sense of proportion which is essential to any literary work. In the discussion, for instance, of such a subject as the treatment of Nature in the *Divina Commedia*, the mere enumeration of the various references to natural phenomena in the poem will tend rather to confuse the mind of the reader than to give him any clear idea of Dante's feeling toward the world of nature. To obtain such an idea only those references must be considered which reveal conscious observation and personal interest on the part of the poet. Hence a preliminary step in any such investigation must be the elimination of all those passages descriptive of Nature which are more or less conventional.<sup>1</sup> By conventionality I mean those figures or metaphors which the poet takes from nature, without seeing himself the actual scene described, or feeling the emotion usually created by it; such metaphors being for the most part directly imitated from previous writers or belonging to the general *Materia poetica* of the times. These figures may often be of extreme beauty, may be in a sense original, in that they produce a certain effect on the mind and imagination of the reader which has never been made before. Such, for example, are the metaphors drawn from Nature in the *Aeneid*, and many of those in *Paradise Lost*.

Now all these may be beautiful and effective, but the important thing to notice is that they have very little to do with Nature herself.

<sup>1</sup> This paper forms part of a more general discussion of *Dante's Treatment of Nature*: hence little is said of that large number of passages in which we have abundant evidence of close observation and deep love for Nature on the part of the Divine Poet.

The charm can only be appreciated by educated readers: the memories that are stirred are those reminiscential of classical studies rather than those which come from the actual object referred to. This is especially true of general, well-known phenomena such as sunset and sunrise. Compare for instance the lines:

La concubina di Titone antico  
Già s'imbiancava al balzo d'oriente  
Fuor delle braccia del suo dolce amico:  
(*Purg.*, ix, 1-3.)

with Vergil:

.....Aut ubi pallida surget  
Tithoni croceum linquens Aurora cubile.<sup>2</sup>  
(*Georg.*, i, 446-447.)

Often we find a mingling of personal observation and conventionality in the same passage. Thus the description of the *Paradiso Terrestre* is perhaps the most beautiful in the *Divina Commedia* and one of the loveliest in all literature; yet all the details were common property in the Middle Ages: the flowers springing from the grass, the transparent stream, the grateful shade cast by the murmuring trees, the singing of the birds.<sup>3</sup> Compare with the well-known passage of Dante,<sup>4</sup> the following lines of Walter von der Vogelweide:

Dô der sumer komen was  
Und die bluomen dur daz gras  
Wünneclîchen sprungen  
Aldâ die vogele sungen,  
Dar kom ich gegangen  
An einen anger langen,  
Dâ ein lûter brunne entspranc:  
Vor dem walde was sîn ganc,  
Dâ diu nahtegale sanc.<sup>5</sup>

We find likewise the same details used in a description of a June morning by Robert Henryson, a Scotch poet of the fifteenth cen-

<sup>2</sup> Cf. also *Aeneid*, ix, 458.

<sup>3</sup> I cannot understand what Mr. Ruskin means when he says that Dante's use of birds in this description has been imitated by all following poets. *Modern Painters*, vol. iii, ch. 14.

<sup>4</sup> *Purg.*, xxviii.

<sup>5</sup> W. von der Vogelweide, herausgegeben und erklärt von W. Wilmanns, 1883, p. 340.

tury.<sup>6</sup> Yet the scene described by Dante is taken out of the limits of mere conventionality by the consummate skill with which he uses his material, and by the atmosphere of ineffable poetry with which he has surrounded it. In the following examples from Dante I do not mean to say that often the poet has not given the result of his own observation, but that the reader is more or less reminded of similar scenes elsewhere. In many cases we cannot tell whether a certain description or metaphor is due to mere coincidence or to imitation. No doubt what Washington Irving says of himself in the Preface to the *Tales of a Traveller*,<sup>7</sup> is true of Dante as well as of every other poet.

Dante was an ardent student of the Classics; he was steeped in the lore of the Bible, and one of the chief aims of art in his day was to follow closely in the foot prints of the great masters. It was an age of blind following of authority: an age of imitation, of conventionality, of symbolism.

In the art of painting, the influence of the Byzantine School was still powerful, although Cimabue and Giotto had given it the impulse towards that study of Nature which was fraught with the possibility of infinite development. In literature originality was not sought for; anonymous writers multiplied copies and expansions of old romances, translated the Latin bestiaries and lapidaries, or repeated the eternal rhapsodies of springtime and summer, birds and flowers and ladies fair. Philosophy was summarized in the famous compendium of scholasticism, the *Summa Theologiae* of St. Thomas Aquinas, and the science of those days comprised only the superstitions and strange stories told of fabulous beasts, marvellous stones and plants, and the wonderful machinery of the Ptolemaic system.

The wonder, then, is not that Dante has so many conventional references to Nature, but that in spite of the artificiality of the times, he gives such striking evidence of close personal observation of the world about him. This

wonder is only increased when we compare him with his contemporaries, whose references to Nature are meagre, general and entirely conventional.\*

The two main sources from which Dante drew were the Bible and the classical writers. The influence of the former shows itself in various ways. In the first place the poet's whole conception of the relation of Nature and the Universe to God is drawn from Holy Scripture. The frame-work of the world, the scientific and the astronomical conception of it, is due to Ptolemy and the Arabian philosophers; but the God who dwells outside the revolving spheres of Heaven and who directs their movements is the God of the Bible, the Creator and Preserver of all things.

But besides this general influence of the Bible on the structure of the *Divina Commedia*, it has furnished the poet with many figures, metaphors and descriptions. Mr. Shairp has said that language contains fossilized observations of natural phenomena: sky, mountain, river and sea, furnish figures which have become part of the very bone and sinew of speech. In addition to these, however, there are still other figures, drawn from Nature, and of later origin than the first class (which usually date from pre-historic times); these latter were used first by Greek, Latin or Biblical writers; then having frequent repetition, having been introduced into general use, have finally lost the power of calling up any image of Nature, and have become mere rhetorical expressions. Such are many figures drawn from sea or sun, moon or stars. These metaphors are especially frequent in the Biblical writers, and we may assuredly attribute to their influence the large number of examples which are found in Dante.<sup>8</sup>

An interesting example of the symbolic use of Nature is seen in the apple-tree, which stands variously in the *Divina Commedia* for Christ, for Adam, and for the Roman Empire. Thus we find in the *Purgatorio*, where the Trans-

6 Cf. Veitch, *The Feeling for Nature in Scottish Poetry*, vol. i, p. 211.

7 "I am an old traveller; I have read somewhat, heard and seen more, and dreamt more than all. . . . So that when I attempt to draw forth a fact, I cannot determine whether I have read, heard or dreamt it."

\* Walther, von der Vogelweide is the greatest of the greatest of Middle High German lyrical poets; and yet the reading of a dozen pages of his poetry will suffice to prove the truth of this statement.

8 Cf., for instance, the constant symbolical use of sun for God, of light for truth, etc.

figuration is alluded to, the Saviour symbolized in the following lines :

Quale a veder li fioretti del melo,  
Che del suo pomo gli angeli fa ghiotti.  
(xxxii, 73-74.)

The mystic tree in the same canto, which represents the Roman Empire, is also an apple-tree, as may be seen from the exquisite lines in which the peculiarly delicate shade of apple-blossoms is so wonderfully depicted. In the *Paradiso* Adam is addressed as follows :

..... O pomo, che maturo  
Solo prodotto fosti, o padre antico.  
(xxvi, 91-92.)

While the apple-tree was considered sacred among the Romans,<sup>10</sup> there can be little doubt that Dante took his use of it from the Bible; thus, compare with the above citations the *Song of Solomon* (ii, 3):—

"As the apple-tree among the trees of the wood, so is my beloved among the sons. I sat down under his shadow with great delight, and his fruit was sweet to my taste."

The literary or symbolical use of the lamb for innocence, the wolf for rapacity, will be treated later in connection with Vergil. Let it suffice in this place to mention the resemblance of the first canto in the *Inferno*, where Dante is driven back from the mountain by the wolf, the lion and the panther, with Jeremiah, chap. v, v. 6 :

"A lion out of the forest shall slay them, and a wolf of the evenings shall spoil them, a leopard shall watch over their cities."

The classical writers exerted a strong and direct influence on Dante's thought and style. Homer, Plato, Aristotle were known to him only through Latin translations or quotations in other writers. His acquaintance with Latin literature, however, considering the difficulty

9 Men che di rose e più che di viole  
Colore aprendo. . . . .  
(*Purg.*, xxxii, 58-59.)

10 The apple was sacred to Venus, whose statues sometimes bore a poppy in one hand and an apple in the other. To dream of apples was deemed by lovers of good omen.

11 In the *Jeu de Robin et de Marion* by Adam de la Halle, Robinsays to Marion :

Et si t'aport des pommes : tien.  
(Constans, *Chrest. de l'Anc. Fran.*, p. 229, line 109.)

of pursuing study during the Middle Ages was marvellous.

Calculations have been made of the reference in Dante's works to the classical writers, and it has been found that

"the Vulgate is quoted or referred to more than 500 times, Aristotle more than 300, Vergil about 200, Ovid about 100, Cicero, and Lucan about fifty each, Statius and Boethius between thirty and forty each, Horace, Livy and Orosius between ten and twenty each; with a few scattered references, probably not exceeding ten in the case of any one author, to Homer, Juvenal, Seneca, Ptolemy, Æsop and St. Augustine."<sup>12</sup>

Among the mass of quotations we may naturally expect to find a number which refer to Nature.

These authors, in the first place, tinged Dante's view of Nature with a learned and classic atmosphere; on seeing, for instance, some phase of Nature, his mind would instantly recur to some passage of Vergil or Ovid, and it is this fact he tells us about, rather than that he describes simply the actual details of the scene in question.

Again, although mythology as a religion had died out, it still lives on in the *Divina Commedia* as a means of ornament and illustration:—often in the strangest kind of juxtaposition with Christianity, and we hear even the Almighty himself addressed as "Sommo Giove." As we wander over the supernatural world of Dante, we meet constantly with naiad, nymph, and river-god; fabulous monsters are seen on every side: harpies, dragons, Centaurs, Cerberus, Pluto, the Minotaur. Of course Dante's use of these is entirely different from that of Homer or even that of Vergil and Ovid; it is purely literary and finds its analogy in France during the seventeenth century, when Boileau inculcates their use as necessary to an elegant style.<sup>13</sup>

The poet whose influence Dante felt most in his descriptions of Nature (as in everything else) is Vergil; that he knew the *Æneid* almost by heart is proved, not only by evidence, but by his own express statements.<sup>14</sup> There

<sup>12</sup> See *Edinburgh Review* for April, 1895, p. 286; cf. also *Jahrbücher für Philologie und Pädagogik*, ii. Abth., xi. Jahrg., p. 253.

<sup>13</sup> *L'Art Poétique*, iii, 160 and ff.

<sup>14</sup> *Inf.*, i, 83-87: xx, 114; and *Purg.*, xxi, 97-98.

can be no doubt that the *Divina Commedia* is saturated with not only the incidents and ideas, but even the diction of Vergil. The number of direct quotations is very large, but besides these there are innumerable passages which show an unconscious, or only half conscious imitation. This influence is seen at work in the description of morning and evening, in the constant reference to mythology, and in the many metaphors drawn from animal life. In certain cases, even if we cannot point to any direct imitation, it is evident that Dante's view has been colored by Vergil. As an instance of the above statements, take the metaphorical use of sheep and wolf; while in this respect Dante follows not only the Bible, but also the traditions of Greek, Roman and Mediaeval literature,<sup>15</sup> we find in particular some very striking imitations of Vergil. Compare, for instance, the following lines:

Ed una lupa, che di tutte brame  
Semiava carca.....  
(*Inf.*, i, 49-50.)

with those of Vergil:

..... Collecta fatigat edendi  
Ex longo rabies et siccae sanguine fauces.  
(*Æn.*, ix, 63-64.)

The references to sheep as symbolical of the followers of Christ and to the wolf in sheep's clothing, for false teachers are, of course, Scriptural in their origin.

Homer and Vergil in their pictures of rural life often introduce the farmer or shepherd as a witness of the phenomena described, and there are several passages in the *Divina Commedia* which show the same treatment.

Compare:

..... Aut rapidus montano flumine torrens  
Sternit agros, sternit sata laeta boumque  
labores  
Praecipitesque trahit silvas, stupet inscius alto

<sup>15</sup> The wolf is everywhere mentioned with hate: Vergil's words:

"Triste lupus stabulis"  
(*Eclog.*, iii, 80)

are typical of both the Greek and Roman and of the Mediaeval view of the rapacity of that restless enemy of the sheep: always fierce, famished, prowling around the sheepfold. In Homer the lion shares with the wolf the fears and hostility of the shepherds.

Accipiens sonitum saxi de vertice *pastor*,<sup>16</sup>  
(*Æn.*, ii, 305-308.)

and:

Non altrimenti fatto, che d'un vento  
Impetuoso per gli avversi ardori,  
Che fier la selva, e senza alcun rattento  
Gli rami schianta, abbatte, e porta fuori;  
Dinanzi polveroso va superbo,  
E fa fuggir le fiere ed i *pastori*.  
(*Inf.*, ix, 67-72.)

In similar manner the farmer is seen filled with dismay in that realistic scene in the *Inferno*, xxiv, 4 and ff., where the heavy frost looks like snow in the morning and threatens to bring ruin to the crops.

The influence of Vergil is further shown in the references to other animals. Take for instance the passage descriptive of a wounded bull:

Quale quel toro, che si slaccia in quella  
C'ha ricevuto lo colpo mortale,  
Che gir non sa, ma qua e là saltella,  
(*Inf.*, xii, 22-24.)

and compare it with:

Qualis mugitus, fugit cum saucius aram  
Taurus et incertam excussit cervice securim.  
(*Æn.*, ii, 223-224.)

So the boar chased by dogs:

Similmente a colui, che venire  
Sente'l porco e la caccia alla sua posta,  
Ch'ode le bestie, e le frasche stormire  
(*Inf.*, xiii, 112-114.)

reminds us of Vergil's lines:

Ac velut ille canum morsu de montibus altis  
Actus aper:.....  
(*Æn.*, x, 706-707.)

Of course it is not in my province to discuss at length this whole question of Dante's indebtedness to Vergil; I simply point out some

<sup>16</sup> Cf. also:

Qual istordito e stupido aratore,  
Poi ch'è passato il fulmine, si leva  
Di là dove l'altissimo fragore  
Presso alli morti buoi steso l'aveva.  
(Ariosto, *Orl. Fur.*, i, 65, 1-4.)

and:

Lorsque le laboureur, regagnant sa chaumière,  
Trouve le soir son champ rasé par le tonnerre,  
Il croit d'abord qu'un rêve a fasciné ses yeux.  
(A. de Musset, *Lettre à Lamartine.*)

of the most striking resemblances, without seeking to make a complete list of them. I may be allowed, however, to refer to what may be more properly designated as verbal resemblances in the references to Nature. The detailed description of a storm in *Purg.* v, 113 and ff.<sup>17</sup> finds a counterpart in several passages of Vergil and Ovid; but there seems to be something more than mere coincidence in the resemblance between the lines:

La pioggia cadde; ed a' fossati venne  
Di lei ciò che la terra non sofferse,  
(*Purg.*, v, 119-120.)

and Vergil's

....Implentur fossae et cava flumina crescunt.  
(*Georg.*, i, 326.)

The line:

.....Il tremolar della marina,  
(*Purg.*, i, 117.)

finds a parallel in

.....Splendet tremulo sub lumine pontus.  
(*Æn.*, vii, 9.)

So the lines in *Inf.* ii, 1 ff., where the approach of night brings the hour of rest for men and animals:

Lo giorno se n'andava, e l'aer bruno  
Toglieva gli animai, che sono in terra,  
Dalle fatiche loro.....  
(*Inf.*, ii, 1-3.)

recall similar lines in Vergil:

Cetera per terras omnis animalia somno  
Laxabant curas et corda oblita laborum,  
(*Æn.*, ix, 222-223.)

and:

Nox erat et terris animalia somnus habebat.  
(*Æn.*, iii, 147.)

The phenomenon of the stars fading at the approach of dawn is common enough and we need not be surprised to find parallels to the *Divina Commedia*, *Par.*, xxx, 7 and ff., not only in Vergil (*Æn.*, iii, 521), but also in Lucan (ii, 72), Homer (x.), Ariosto (xxxvii, 86) and Tasso (xviii, 12).<sup>18</sup>

Some of the most famous of Dante's pictures, although in large part made original by

<sup>17</sup> Mr. Ruskin says of this description that there is nothing like it in all literature. *Modern Painters*.

<sup>18</sup> Cf. Magistretti, *Il Fuoco e la Luce nella Divina Commedia*. Firenze, 1888.

his own genius, are evidently reminiscences of Vergil. This is especially true of the exquisite figure of the doves in the *Inf.* v. 82-84, whose prototype is *Æn.*, v. 213-217; and also of the famous metaphor of the souls preparing to enter Charon's boat, (*Inf.*, iii; 112-114, reproducing the same idea as that in the *Æn.*, vi, 309-312).

But Dante owes suggestions for metaphors taken from Nature to other Latin writers. Although his references to Horace are few, we find a repetition of the latter's famous figure of words and leaves (*Ars. Poet.*, 60-62), in

Ché l'uso de' mortali è come fronda  
In ramo, che sen va, ed altra viene.  
(*Par.*, xxvi, 137-138.)

In similar manner we find several metaphors of Nature which are evidently suggested by Ovid. As already noted the direct and indirect references to this poet in all of Dante's works amount to about a hundred. For his mythology Dante is chiefly indebted to him, and nearly all the allusions to Cerberus, Phoenix, and the gods and goddesses can be traced to the *Metamorphoses*. Portions of the beautiful scene in *Purg.* xxviii, 40 and ff. may have been suggested by the story of Proserpina in *Met.*, v. 388 ff. Cf. especially the lines:

Una Donna soletta, che si già  
Cantando ed iscegliendo fior da fiore,  
(xxviii, 40-41.)

with

..... Quo dum Proserpina luco  
' Ludit et aut violas aut candida lilia carpit.  
(v. 391-392.)

The words *primaver* and *perpetuum ver*, which are found in these passages, may be taken as indicating some connection between the two.

It is probable that Dante also had Ovid in mind when he tells us how the Earth looked when seen from a starry sphere:—

L'aiuola .....  
.....  
Tutta m'apparve da' colli alle foci.<sup>19</sup>  
(*Par.*, xxii, 151-153.)

In the *Metamorphoses* there are several

<sup>19</sup> Cf. also *Par.*, xxvii. 77 and ff.

similar passages,—chief among which is that where unlucky Phaëthon is described:

.....Medio est altissima caelo,  
Unde mare et terras ipsi mihi saepe videre.  
(*Met.*, ii, 64-65.)

So also the scene where Perseus flies through the sky and

Despectat terras totumque supervolat orbem;  
(*Met.*, iv, 623.)

and the line:

Quae freta, quas terras sub se vidisset ab alto.  
(*Met.*, iv, 786.)

The various scenes of the transformation of snakes into men, and *vice versa*, are imitated from Ovid.

A very interesting verbal resemblance is seen in the line in which the dim light of the eighth circle is described, as

.....Men che notte e men che giorno,  
(*Inf.*, xxxi, 10.)

with which compare:

Quod tu nec tenebras nec posses dicere lucem.  
(*Met.*, iv, 400.)

I have already compared the famous figure of the leaves in the *Inferno* to Vergil, but a similar figure is also seen in:

Non citius frondes autumnus frigore tactas  
Iamque male haerentes alta rapit arbore ventus,  
Quam sunt membra viri manibus direpta nefandis.  
(*Met.*, iii, 729-731.)

So, too, of a falling star we find:

Di prima notte mai fender sereno,  
(*Purg.*, v, 38.)

whilst Phaëthon falls:

.....Ut interdum de caelo stella sereno.<sup>20</sup>  
(*Met.*, ii, 321.)

The tumbling of the dolphins, described as:

<sup>20</sup> This is a very common metataphor; cf.  
Quam solet aethereo lampas decurrere sulco,  
(*Lucan*, x.)

and also:

..... And with the setting sun  
Dropt from the Zenith like a falling star.  
(*Milton, Par. Lost*, i, 744-745.)

For other parallels see Magistretti, *l. c.*, pp. 300-301.

Come i delfini, quando fanno segno

A' marinar con l'arco della schiena,

(*Inf.*, xxii, 19-20.)

finds a parallel in:

.....Nec se super aequora curvi  
Tollere consuetas audent delphines in auras.  
(*Met.*, ii, 265-266.)

So the *pianta senza seme* spoken of in *Purg.*, xxviii, 117, may have been suggested by the *natos sine semine flores* of Ovid, *Met.*, i, 108.

Now it may be that these resemblances (and many others which might be mentioned) are mere coincidences; but we must remember that Dante knew Vergil and Ovid thoroughly, and it may well be that in all the above cases he was influenced more or less consciously by them.

But when we have discussed the influence of the Bible and the classics on Dante, we have not yet exhausted the subject of his conventionality. He was as ardent a scientist as scholar, philosopher, theologian and poet, and there is a wonderful blending of science and poetry in many of his descriptions of Nature.<sup>21</sup> We should naturally expect, then, to find him influenced by the books of science of his day. In Zoology and Mineralogy these were the Bestiaries and Lapidaries. It is possible that he had read in French the famous Bestiaries of Philippe de Thaün and Guillaume le Clerc.<sup>22</sup> But even if he was not acquainted with these popular treatises, he certainly had read the *Trésor* of his master Brunetto Latini, for the last words which came to Dante from the "dear, paternal image" of him who had taught him *come l'uom s'eterna*, were:

Sieti raccomandato il mio Tesoro,

Nel quale i' vivo ancora.....

(*Inf.*, xv, 119-120.)

It is extremely interesting to compare what Dante says of the Phoenix, the Dragon, the Eagle, and other animals, with the description given by Brunetto. Although Dante obtained his ideas of the Phoenix from Ovid, he may have

<sup>21</sup> I have discussed at length this most interesting phase of Dante's treatment of Nature (which has hitherto, I believe, escaped attention) in my general discussion of this whole subject.

<sup>22</sup> See Reinsch, *Le Bestiaire von Guillaume le Clerc*, p. 44.



still been affected by the descriptions given in the bestiaries. Likewise to them many de tails of the more common beasts may be due; as, for instance, the picture of the eagle gazing fixedly into the sun:

Aquila sì non gli s'affisse unquanco.<sup>23</sup>

(*Par.*, i. 48.)

whilst Brunetto's description is:

Et sa nature est de esgarder contre le soleil  
sì fermement que si oil ne remuent goutte.

(*Trésor*, i. 5, 97.)

There seems scarcely any doubt that the passage already cited,

Come i delfini, quando fanno segno

A' marinar con l'arco della schiena,

(*Inf.*, xxii. 19-20.)

was also influenced by the following description:

Et par eulx (dolphins) aperçoivent li marinier  
la tempeste qui doit venir, quant il voient le  
dolphin fuir parmi la mer.

(*Trésor*, p. 187.)

Compare also the following resemblances:

E come i gru van cantando lor lai,

Facendo in aer di sè lunga riga,

(*Inf.*, v. 46-47.)

and:

Grues sont oisiau qui volent a eschieles, en  
maniere de chevaliers qui vont en bataille.

(*Trésor*, p. 215.)

Sì come quando 'l colombo si pone

Presso al compagno, l'uno all'altro pande,

Girando e mormorando, l'affezione,

(*Par.*, xxv, 19-21.)

and:

E sachiez que la torterele est si amables  
vers son compaignon, etc.<sup>24</sup>

(*Trésor*, p. 220.)

Com'io fui di natura buona scimia,

(*Inf.*, xxix, 139.)

<sup>23</sup> Cipolla (*Studi. Danteschi*, p. 6) quotes this passage as indicative of observation on the part of the poet; but the reference in question seems to me merely rhetorical and conventional.

<sup>24</sup> The affection of the turtle-dove is frequently alluded to in poetry; cf.:

Like to a pair of loving turtle-doves

That could not live asunder day or night,

(Shakspeare, *I Henry IV*, ii. 2.)

and also *Winter's Tale*, iv. 4; and *Troilus and Cressida*, iii. 2.

and:

Singes est une beste qui volentiers contre-  
fait ce que elle voit faire as homes.

(*Trésor*, p. 250.)

..... Per la qual vedessi

Non altrimenti che per pelle talpe.

(*Purg.*, xvii. 2-3.)

and:

Et sachiez que taupe ne voit goutte, car  
nature ne volt pas ovrir la pel qui est sor ses  
oilz.

(*Trésor*, p. 252.)

Dante's use of the panther is not taken from the bestiaries, where it is used symbolically for the Saviour, but rather from the leopard of the Bible, swift, subtle, fierce against men.

Besides these well-known sources there are others which are obscure or even wholly unknown to us, and certain passages in Dante are mere repetitions of general ideas and metaphors common to the Middle Ages.

To this class belong the following parallels:

Plus tost c'uns alerions (referring to an eagle),

(Chrétien de Troyes, *Chev. au Lion*.)

and:

Poi mi pareva che, più rotata un poco,

Terribil come folgor discendesse,

(*Purg.*, ix, 28-29.)

Fiers par sanblant come lions,

(Chrétien de Troyes, *Ibid.*)

and:

A giuisa di leon, quando si posa.

(*Purg.*, vi, 66.)

In his treatment of the animal world, Dante must also have been influenced by fables and the beast epic, both of which were so popular and wide-spread in the Middle Ages. Whether he knew personally the works of such writers as Marie de France and Walter of England, or not, it is at least evident that he was familiar with the subject matter of the fables which they treated. In the Middle Ages the names of Æsop and Romulus were given to almost all collections of fables; in fact these names had become traditional, just as Faust and Don Juan have become so in later times. Hence Dante, in alluding to the well-known fable of the *Frog and the Rat*, attributes it to Æsop:

Vólto era in su la favola d'Isopo

Lo mio pensier, per la presente rissa,  
Dov' ei parlò della rana e del topo.

(*Inf.*, xxiii, 4-6.)

Proverbs, too, furnished Dante with supposed characteristics of animal life. Thus we have the thoughtlessness of birds alluded to in the following lines:

Come fe il merlo per poca bonaccia,<sup>25</sup>

(*Purg.*, xiii, 123.)

and

Nuovo augelletto due o tre aspetta.

(*Purg.*, xxxi, 61.)

Finally, the traditional characteristics of the cat and the mouse are alluded to in:

Tra male gatte era venuto 'l sorco.

(*Inf.*, xxii, 58.)

Dante's reference to the cold nature of Saturn:

Nell'ora che non può 'l calor diurno

Intiepidar più 'l freddo della Luna,

Vinto da Terra, e talor da Saturno;

(*Purg.*, xix, 1-3.)

while probably more directly connected with that of Brunetto Latini:

Quar Saturnus, qui est le souverains sor touz,  
est cruex et felons et de froide nature,

(*Trésor*, p. 128.)

nevertheless represents a widespread belief of the day, as is proved by the following passages from other writers:

Frigida Saturni sese quo stella receptet,

(Vergil, *Georg.*, i, 336.)

Stella Jovis temeratae naturae est. Media enim fertur inter frigidicam Saturni et aestiosam Marti;

(Claudius Ptolemaeus, as cited by Magistretti) and we even find Saturn alluded to as *eal-isig tungol* in the Anglo-Saxon *Metra xxiv*.<sup>26</sup>

There are a number of very interesting verbal resemblances between Dante and other Mediaeval writers, by whom he could not

<sup>25</sup> Cf. Fraticelli, *in loc.*:

"Un' antica novella popolare diceva che un merlo, sentendo nel gennaio mitigato il freddo, credè finito l'inverno, e fuggissi dal padrone cantando: 'Domine, più non ti curo, ch'è uscito son dal verno;' ma presto se ne pentì, perchè il freddo ricominciò, e così conobbe che quel po' di bonaccia non era la primavera."

<sup>26</sup> See Lüning, *Die Natur in der Altgermanischen und Mittelhochdeutschen Epik*, p. 66.

have been in any way influenced. If these resemblances are not mere coincidences, they can be due only to the wide-spread use of conventional figures and metaphors. Perhaps the most interesting of these coincidences is the use of the sea by Dante to represent the *Divina Commedia* in the *Paradiso*, ii, l. and ff. We find exactly the same figure used by Otfrid:

Nu will ih thes gisfzan, then segal nitharlazan,  
Thaz in thes stâdes feste min ruader nu gir-  
éste.<sup>27</sup>

(*Evangelienbuch*, xxv, 5-6.)

So, too, the passage describing the bird waiting for the coming of the dawn:

E con ardente affeto il sole aspetta,

Fiss guardando, pur che l'alsa nasca,

(*Par.*, xxiii, 8-9.)

finds a parallel in Middle-High-German poetry:

..... So vroeut sich mîn gemüete, sam diu  
kleinen

Vögelîn, so sie sehent den morgenschîn;

(*Ms.* ii, 102b.)

ih warte der vrouwen mîn, reht alse des tags  
die kleinen vögelîn.<sup>28</sup>

(*HMS.* i, 21a.)

One of the most beautiful lines in the *Divina Commedia*:

Par tremolando mattutina stella,

(*Purg.*, xii, 90.)

suggests similar passages from a variety of sources; thus in the *Vulgate* we find the words:

Ego sum radix et genus David, stella splendida et matutina.

(*Apocalypsis*, xxii, 16.)

and in the Middle-High-German lines below, Karl's eyes are said to shine like the morning-star:

Ia lûhten sîn ougen sam ther morgensterre.<sup>29</sup>

(*Rolandslied*, 686-687.)

<sup>27</sup> Cf. also Vergil, *Georg.*, iv, 116-117.

<sup>28</sup> See Lüning, *l. c.*, p. 39; cf. also:

Non dormatz plus, qu'en aug chantar l'auzel

Que vai queren lo jorn per lo boscatge.

(Guirautz de Borneill.)

<sup>29</sup> See Lüning, *l. c.*, p. 17. So, too, does the Scotch poet William Dunbar sing of the *goldyn candill matutyne* (see Veitch, *l. c.*, vol. 1, p. 226). Tasso also makes a beautiful use of this figure in the well-known passage in the *Gerus. Liber.*, xv, 60.

I have thus discussed (at too great length, perhaps) what I have called the Conventional Treatment of Nature in the *Divina Commedia*. My object, however, has not been to deny Dante's claim to be considered a close observer and a genuine lover of nature; for this I believe to be true of him in an eminent degree, and I fully concur in the opinions of Burckhardt and Humboldt, who consider him to be the first poet to show the modern appreciation of the world in which we live. The object of the present paper has been merely to clear the way for a more intelligent discussion of Nature in the *Divina Commedia*.

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#### QUANTITY MARKS IN OLD-ENGLISH MSS.

THE use of symbols for the purpose of showing vowel length in O.E. manuscript writing has never been subjected to an exhaustive examination. This has been due to a great extent to the fact that our knowledge of the quantity of vowels in O.E. depends by no means exclusively on this ancient system of vowel notation. Nevertheless these marks have their importance for students of Old English,—were evidently intended in most cases to illustrate the application of certain phonetic laws, and therefore deserve careful study and consideration.

The best short study of O.E. quantity-marks has been given us by Henry Sweet in his *History of English Sounds* (2nd ed., London, 1888, pp. 107 ff.). But Sweet directs his attention to only a few of the most important prose MSS., leaving the field of poetry entirely untouched. Prof Arnold Schröder has given the subject of the quantity of vowels of the O.E. Version of the Benedictine Rule thorough consideration in his excellent edition of the same (*Bibliothek der angelsächsischen Prosa*, ii). In his *Doctor-Arbeit* the writer has devoted one entire chapter to the quantity-marks of the MS. of King Alfred's *Blooms*. Here the accented vowels are alphabetically arranged in groups, and an attempt is made to draw cer-

tain conclusions as to their significance in this text.

As a basis for the present study, materials have been gathered by a personal examination of several MSS. in the British Museum and the Bodleian Library, and of a large number of facsimiles and diplomatic texts, embracing together the majority of the masterpieces of O.E. literature, poetry as well as prose.

Old-English scribes knew two ways of indicating long vowels in their MS. writing: (1) by doubling the vowel; (2) by placing a mark over the long vowel. The first method was used in the oldest extant MSS., and was kept up to some extent throughout the O.E. period; that is, till about the close of the eleventh century. The use of accents for showing vowel length does not seem to have come into vogue before the eighth century, the earliest instances being in the Corpus Gloss of first half of eighth century. This accent mark is the "apex" of Latin inscriptions and was, according to Sweet (p. 108), written upwards; that is, with an upward stroke of the pen. The lower end of the mark is always pointed, the upper being finished with a "tag," as a rule,—but sometimes having the appearance of a heavy pen stroke. In some MSS. the scribes give a slight downward curvature to the upper end of the stroke before adding the characteristic tag, thus giving the mark a hooked appearance. This peculiar mark seems to have been the only one in general use, but in some of the later MSS. of the O.E. period, for example in that of the *Blooms*, which belongs to the beginning of the twelfth century (cf. Hulme, *Eint.* p. 3 and pp. 97 f.), a simple stroke resembling the acute accent and extending almost perpendicularly upward from the vowel is frequently employed in the beginning of the MS. Moreover the horizontal wave mark or unrolled scroll which is regularly used in O.E. MSS. to indicate an abbreviation is now and then employed by the scribe of the *Blooms* to show vowel length.

For convenience sake the material examined for this paper may be arranged in three divisions, no account having been taken of MSS. and texts later than the O.E. period, properly speaking. These three divisions are: (1) Glosses, Inscriptions, and Charters; (2) Prose

<sup>1</sup> *Die Sprache der Altenglischen Bearbeitung der Soliloquiën Augustins*, von W. H. Hulme. Darmstadt, 1894.

proper; (3) Poetry.

No accents appear in the earliest known glosses and inscriptions, that is, in the *Epinal Gloss* (600-700)<sup>2</sup> and in the inscriptions on the Bewcastle column (670?) and the Ruthwell Cross (680?). But in the *Corpus Gloss* (first half of eighth century) three or four accents occur: *neopouard* (p. 35);<sup>3</sup> *snite* (37, 64); *tō* (37, 73); *mānful* (69, 1069). The accent in *neopouard* is evidently not intended to indicate that the *u* is long, but probably that it here has the function of a consonant. In the Codex Aureus inscription (about 870) there are about ten accents, all of which occur on long vowels, if we except *in* and *on* (cf. p. 176). The *Durham Admonition* (end of ninth cent.) has one accented word, *tō* (p. 176), as has also the *Lorica Gloss* (first half of ninth cent.); namely *wōl* (p. 176). The *Erfurt Gloss* (about 900) shows no accents. The *Saxon Charters* which begin with the year 692 and continue till about the end of the ninth century, are without accents till the year 831. In an Oswulf charter of this date (MS. Cott. Aug., ii, 79) there are two accented long vowels: *ān* (444, 17); *āgæfe* (444, 27). Then in an Abba charter dated 834 (MS. Cott. Aug., ii, 64,) we find three or four accented vowels, the word *wif* appearing three times written with *ii* and an accent over the second *i*: *wif* (447, 9, 14, 22); *gānganne* (447, 17); *āgefe* (447, 19). In the Ceolnoð charter of 838 two or three accents appear; Ceolnoð<sup>a</sup> (MS. Cott. Aug., ii, 21), *tān* (434, 11); Ceolnoð<sup>b</sup> (MS. Cott. Aug., ii, 20) *tūn* (435, 1), *ūuilton* (435, 7), *eadhūn* (435, 7), *ōsrīci* (435, 9). In *ūuilton* the accent over the first *u* seems, as in *neopouard* above, to be for the purpose of showing that the letter is here a consonant. Ceolnoð<sup>c</sup> (Cott. Aug., ii, 37) *tān* (435, 13), *ūuiltān* (435, 19). *Æðelwulf*<sup>a</sup> (MS. Stowe, 16) of A.D. 843 has *mēd* (436, 5), and *Æðelwulf*<sup>b</sup> (MS. Cott. Aug., ii, 60) has *stūr* (437, 4). Another *Æðelwulf* charter (MS. Cott. Ch., viii, 36), date 847, contains several accents: *dīc* (434, 5, 8, 20); *sē* (434, 9, 22); *hreod-pōl* (434, 16); *suinhaga* (434, 17); *brōc* (434, 21).

<sup>2</sup> These approximate dates are given by Sweet in his Facsimile Ed. of the *Epinal Gloss*. London 1883, and in his *The Oldest English Texts*. London, 1885, upon which the writer has had to rely for the earliest sources of OE.

<sup>3</sup> References are to *The Oldest English Texts*.

In *Æðelberht*<sup>a</sup> (MS. Cott. Ch., viii, 32) of 862 there are *wīn* (438, 4); *Cýstaninga* (439, 13). Finally *Ælfred*<sup>a</sup> (MS. Stowe, 19), dated 889 shows *ān* (452, 28); *hīo* (452, 36); *hīt* (452, 37); *wīsan* (452, 54). Under this head fall also a few OE. proper names from Bede (Lib., i, 7): *Netlinguacæster* (133); *uūscfrea* (136, 96).

Of the masterpieces of O.E. prose the following have been carefully examined: The *Vespasian Psalter* (first half of ninth century), the *Pastoral Care* (end of ninth century), the *Orosius* (end of ninth century), fragment of Alfred's *Book of Martyrs*, consisting of two leaves of MS. Addison 23211 (end of ninth cent.), *Byrhtferð's Handbook* (ed. Kluge, *Anglia* viii, tenth century?), the *Blickling Homilies* (from MS. dated 971), the *Life of Malchus*. (MS. Cott. Otho, C. i, fol. 274. End of tenth century.) The *Gospels* (about 1000), *Das Leben des Chad* (ed. A. Napier, *Anglia* x, 141 f.), *Evangelium Nicodemi* (MS. Cott. Vitell., A 15. Beginning of the eleventh century), Aelfric's *Homilies* and *Lives of the Saints* (MSS. of eleventh cent.), *Libri Psalmorum* (MS. of the eleventh cent.), the *Anglo-Saxon Chronicle* (parallel texts from seven different MSS. of eleventh and twelfth centuries), the *Blooms* by King Alfred or the Anglo-Saxon Anthology (MS. Cott. Vitell., A 15. Beginning of twelfth cent.). With the exception of the *Vesp. Psalter*, which is without accents, these MSS. all show an abundance of quantity-marks. In the Golden Age of O.E. prose literature; that is, during and just after the reign of King Alfred the Great, the accents are confined with comparatively few exceptions to etymologically long vowels. In the *Cura Past.*, for instance, it is extremely seldom that a short vowel is found accented. Monosyllabic particles ending in a single consonant, like *is*, *on*, *un*, *up*, *ut* occur very frequently with the long mark, and the accenting of these monosyllables so often in the best productions of Alfred as well as in a number of other careful prose MSS. would seem to confirm Sievers' assertion (cf. Cook-Sievers *O. E. Gram.*, p. 63, §§122 f.) that "there is a tendency in O.E. to lengthen monosyllabic words ending in a single consonant."

Beginning with the ninth century, accent marks occur with increasing frequency in

prose MSS. till about the beginning of the eleventh century. However, there is no MS. known which consistently marks its long vowels throughout. And where there is more than one MS. of the same production in existence, accents usually occur with very different degrees of frequency. The Hatton MS. of *Cura Past.*, for example, is well supplied with quantity-marks, while the Cotton MSS. of same text have very few. Of the seven MSS. used by Thorpe for his edition of the *Chronicle*, three (Cott. Tiber. A. vi., Cott. Tiber. B. 1, and Cott. Tiber. B. 14) have a large number of accents, in one (CCCC. 173) they occur less frequently, and the remaining three (Cott. Domit., A. viii, Bodl. Laud., and Cott. Otho B. xi) show accented vowels very seldom, and then the accents are confined almost entirely to monosyllables. In the *Blickling Homilies*, the *Chronicle*, the O.E. Version of the Gospels, Alfred's *Blooms*, and a few others there are not infrequent instances of words written with double vowels which have an accent over each vowel. In words like *ââ* (*Blick. Hom.* 9, 18; 29, 32, etc.4); *êê* (*Chron.*, 91, 8, 11; 93, 12, etc.5); *Isââc* (Gospels, 1, 36); *Nââson* (*ibid.* 1, 7); *Rââb* (*ibid.* 1, 9); *Bethlêêm* (*ibid.* 2, 23); *nêâr* (*Blooms* 349, 137) it is difficult to see just what the scribes intended by using the accents over the successive vowels. In other cases, however; as *tôôpea* (for *tohopea*, *Blooms* 334, 29; 335, 45); *tôôpan* (*ibid.*, 336, 23); *togêênan* (*ibid.*, 344, 28); *wilnêê* (*ibid.*, 335, 48) one of the two accents was probably intended to show that a consonant was omitted in writing. It is also possible that the double accent was intended in some cases to serve the same purpose as the diaeresis in modern English. This is undoubtedly the case in *Byrhtferð*<sup>8</sup> where the *ii* of the gen. sing. of the Latin names of months has the double accent. Cf.

4 Cf. The *Blickling Homilies* of the Tenth century, ed. by Richard Morris. London, 1880.

5 The *Anglo-Saxon Chronicle* acc. to the Several Original Authorities, ed. by Benj. Thorpe. London, 1861.

6 The *Anglo-Saxon Version of the Holy Gospels*, ed. by Benj. Thorpe. London, 1842.

7 *Blooms* von König Aelfred, hrsg. von W. Hulme. *Eng. Stud.* xviii, 332 f.

8 Cf. F. Kluge's edition *Anglia* viii, pp. 298 f.

*Martti* (*Byrht.* 306, 10); *ianuarii* (*ibid.* 314, 28, 32), etc. But neither of these two suppositions satisfactorily accounts for the accents in *ââ*, *êê*, *Isââc*, *Rââb*, *fââ* (*Andreas* 15939), etc. Nor is the significance of the accent on each of the syllables of words like *ââdm* (*Evang. Nicod.* fol. 72<sup>a</sup>, and frequently in prose and poetry) at all clear.

In the later prose MSS. accents continue to occur,—in some like the *Blooms* MS. in profusion,—but the scribes are no longer so careful to place them over long vowels as they were in the earlier MSS. Short vowels and those of unstressed syllables are frequently accented. In numerous instances the marks even stand over consonants, thus showing general carelessness, haste, or ignorance on the part of the scribes. This confusion in the use of accents of MSS. of the eleventh and twelfth centuries, as well as the frequently corrupt and almost illegible state of many of the texts, is attributable in great part to the fact that scarcely any of the OE. MSS. of this period are original; that is to say, they are all copies of older MSS.<sup>10</sup> Nevertheless in spite of all this carelessness and confusion in the use of quantity-marks, the tendency is even in the most corrupt MSS. to use accents over etymologically long vowels, when they are used at all. In the *Blooms* MS. which belongs to the beginning of the twelfth century and which shows a profusion of accents, frequently indiscriminately employed, the proportion of long accented to short accented vowels, if we except monosyllables in a single consonant, is about as 7 to 1.

The O.E. poetry to which the writer has had access includes Zupitza's Facsimile edition of the *Beowulf* MS.; the so-called Cædmonian poems (MS. Bodl. Jun., xi), the latter part of which (called usually *Christ and Satan*) the writer himself transcribed; *Andreas*, *Elene* and the other shorter poems which are contained in Grein-Wülker, *Bibliothek der as. Poesie*, bd. ii,<sup>11</sup> in the appendix of which Wülker gives a list of the accented vowels of these MSS.

9 Cf. Wülker-Grein. *Bibliothek der as. Poesie* ii, s. 204.

10 Cf. "Some Points of English Orthography in the Twelfth Century" by A. S. Napier. *Academy*, vol. 37, pp. 133-4.

11 Cf. *Die Sprache der as. Bearb. der Solil. Augustins*, p. 79.

There are comparatively few accents employed in the *Beowulf* MS.,—about one hundred and fifty all told—and these fall almost without exception on long vowels. One peculiarity, which is rather striking in the accentuation of *Beowulf* and more so in *Byrhtferð* is that the overwhelming majority of the accents fall near the beginning or end of the lines in the MSS., or at all events near a break in the lines.<sup>12</sup> The first part of the Cædmon MS., that is, that part which contains *Genesis*, *Exodus*, and *Daniel* has numerous quantity-marks over short as well as long vowels, their indiscriminate use here, as in later prose MSS., indicating carelessness or ignorance on the part of the scribe. This carelessness is also discernible through a few leaves of the second part of the MS., after which the hand writing changes, accents become less frequent, and are only used over long vowels, all showing that this part of the MS. was written by a different and more painstaking scribe.

The MSS. of *Andreas*, *Elene*, etc., employ quantity-marks in abundance, and these are confined almost without exception to etymologically long vowels.

To recapitulate and sum up the results of the examination of the sources mentioned above: accents appear not to have come into use in OE. MS. writing until the beginning of the eighth century; they do not appear with frequency in any MS. before the latter part of the ninth century; from this time till about the eleventh century they are used correctly with increasing frequency by the majority of the best MSS.; no attempt seems to have been made in any MS. to be consistent in the use of accents; the MSS. of the later OE. period, being copies of older ones, generally show carelessness in employing accents, but even here the tendency of scribes was to mark only long vowels; several MSS. show accents not infrequently on each of two successive vowels of a word, the significance of which in many cases is not at all clear; sometimes the accents seem to have been thrown in for purposes of ornament, probably after the page had been finished; this is evidenced by the fact that especially in later MSS. the accents appear over

flexional and unstressed syllables, and even over consonants. That the accents of *Beowulf* and *Byrhtferð* fall in most cases near the beginning or end of, or, at least, near a break in the line, is probably accounted for by the fact, that they were dashed in by the scribe, where they would be most conspicuous, after the page had been copied. This tendency is, however, not noticeable in the later MSS. like that of the *Blooms*, *Evangelium Nicodemi*, nor even in the earlier Bodl. Junius xi, where accents may be found as frequently about the middle of the line and not near any break, as near the extremities of or breaks in the same.

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### THE FERRARA BIBLE. II.

DE CASTRO'S<sup>1</sup> reasoning that the text of the Ferrara Bible is based on previous older translations can not be contested. In the introduction "al lector," the publishers, or editors, of the two identical editions, say; "Fue forçado de seguir el lenguaje que los antiguos Hebreos Españoles vsaron," and the evidence adduced by de Castro goes to show that Pinel and Usque had at best only remodelled the language of the manuscripts, which were several centuries older than the date of the printing of the Ferrara Bible. The internal evidence for this supposition is to be found in the many words used therein that were foreign to the writers of this period, and in the spelling which had been abandoned ere this by the Spanish.

That the idiom used in the Bible is not identical with the Spanish spoken at that time by the Jews in the diaspora is proved by the fact that the Ladino edition<sup>2</sup> of it published in Hebrew characters fifteen years later at Salonichi, found it necessary to modify the forms

<sup>1</sup> *Biblioteca Española*. Tomo primero, que contiene la noticia de los Escritores Rabinos Españoles desde la época conocida de su literatura hasta el presente. Su autor D. Joseph Rodriguez de Castro, Madrid 1781, p. 410 ff.

<sup>2</sup> *Biblioteca Española-Portuguesa-Judaica*, Dictionnaire bibliographique des auteurs juifs, de leurs ouvrages espagnols et portugais et des oeuvres sur et contre les Juifs et le Judaïsme. Avec un aperçu sur la littérature des Juifs espagnols et une collection des proverbes espagnols par M. Kayserling. Strasbourg, 1890, p. 28.

<sup>12</sup> My attention was called to this peculiarity by Prof. Hempf of the University of Michigan.



of many words; even the Ferrara Bible itself had to undergo a revision, and the reprint of 1630, according to De Rossi,<sup>3</sup> introduced a number of new words for those which had become unintelligible. The edition of 1646 is still further changed, and the *Humas ó cinco libros de la Ley Divina*, published in 1665 at Amsterdam, in its attempts to make the language conform to the literary Spanish language, has been compelled still further to modify the words. The endings *-ays*, *-eys* are substituted for *-ades*, *-edes*; for *sobradura*, *arrabalde*, *caronal*, *ajuntarse* are substituted *redaño*, *arrabal cercano*, *juntarse*, etc.

While the language of the Ferrara Bible is indubitably older than that of the sixteenth century and, on the whole, the vocabulary is the same as that of the Castilian of the period of the original manuscripts, it is evident that many words owe their origin to an attempt to give exact equivalents for words in the Hebrew text. When Cassiodoro de Reynas translated the Bible a very short time later, he also was confronted with the task of creating new words. His innovations have found their way into the literary language, and the corresponding ones of the Ferrara Bible have been permanently added to the language of the Spanish Jews.

Reyna acknowledges his obligations to the Ferrara Bible in the following words:

De la vieja Traducción Española del Viejo Testamento, impressa en Ferrara, nos auemos ayudado en semejantes necesidades mas que de ninguna otra que hasta aora ayamos visto, no tanto por auer ella siempre acertado mas que las otras en casos semejantes, quanto por darnos la natural y primera significacion de los vocablos Hebreos, y las diferencias de los tiempos de los verbos, como estan en el mismo texto, en lo qual es obra digna de mayor estima (à juyzio de todos los que la entienden) que quantas hasta aora ay: y por esta tan singular ayuda, de la qual las

<sup>3</sup> *De Typographia Hebraeo-Ferrariensi Commentarius Historicus*, quo Ferrarienses Judaeorum editiones Hebraicae Hispanicae Lusitanae recensentur et illustrantur. Parmae: Ex regio Typographeo, 1780.

<sup>4</sup> *Biblioteca Española-Portuguesa-Judaica*, etc., p. 29.

<sup>5</sup> On the relation that this translation and the identical edition of Cipriano de Valera bear to previous translations, read Castro, *Biblioteca Española*, vol. i, pp. 465 ff. The corresponding notices in Brunet, Didot's *Nouvelle Biographie Universelle* and the Catalogue of the Boston Public Library are wrong and misleading.

otras translaciones no hã gozado, esperamos que la nuestra por lo menos no será inferior a ninguna de ellas.

He excuses himself for differing from the Ferrara version in the use of certain words:

Los vocablos Reptil, y Esculptil, y Esculptura de q algunas vezes auemos vsado, nos parece q tienē tãbien alguna necesidad de desculpa por ser estraños de la lēgua Esp. Reptil, es animal q anda arrastrado el pecho y viētre, como culebra, lagarto. propiamēte pudieramos dezir serpiente, si esto vocablo no estuiesse ya è significaciō muy differēte del intēto. La de Ferrara fingió, como suele, un otro vobable a mi parecer no menos estraño, Remouilla. Los otros dos Esculptil y Esculptura, quierē dezir imagines esculpidas a sinzel ó buril. La Escriptura por mas afeor la idolatria llama los idolos las menos vezes de los nōbres propios que teniã entre los q los hōrrauã. mas comunmēte los llama del nōbre de la materia de que se hazen, palo, piedra, oro o plata &c. otras vezes de la forma, obra de manos de hōbres. lo mas ordinario de todo es llamarlos del modo con que se hazen, Fundiciones, o Vaziadizos, o cosas hechas à buril o sinzel: que es lo que nosotros retuuiamos del Latin (por no hallar vn vobable solo español) Esculptura: la de Ferrara, Doladizo, que es como dixera, Acepilladizo, lo qual es menos de lo que se pretende significar. Esto quanto à los vocablos nuevos de que auemos usado en nuestra version, acerca de los quales rogamos à la Iglesia del Señor y singularmente à cada pio lector, que si nuestra razon no le es bastante, nos escuse y supporte con su Charidad.

A number of words referring to religious observances are untranslated in the Ferrara Bible and have been perpetuated in the Ladino; such are: *Debir* Sanctum Sanctorum, *mamzer* bastard, *zizith* fringe of the Scarf, *pesah*, Passover, *bamah* altar, *roshodes* first of the month, *pasuquin* verses, *sabat* Sabbath, *aphthora* division of the prophets read on the Sabbath, *quipur* atonement, *minhah* afternoon prayer, *subuot* feast of Weeks, *roz asana* New Year, *sucot* feast of the Tabernacles, *porim* feast of Purim.<sup>6</sup>

The editors claim to follow Santes Pagnino

<sup>6</sup> Another word is *Tora* for Holy Writ, but it does not occur in the Bible: otro q lo signifique todo, y por no ser entedido del comū, pueda venir en abuso, como los vocablos Tora, y Pacto, vsados delos Indios Españoles el primero por la Ley, y el Segūdo por el Cōcierto de Dios por los quales nuestros Españoles les leuantauā que teniā una tora o bezerra pintada en su sinoga (sic!) que adorauan: y del Pacto sacaron por refran cōtra ellos, Aquí pagareys el p̄to. Reyna.

in the elucidation of doubtful words, to which Castro<sup>7</sup> says:

Que esta edicion de *Ferrara* se hizo por los MSS. antiguos Españoles, se confirma con la autoridad de Ricardo Simon que en el cap. 14 de su *Disquis. crit. de variis Bibl. edith.* asegura, que los Judios de *Ferrara* no siguieron en su Traduccion Española la version de *Xantes Pagnino*, como ellos dicen en el prologo, sino las de R. Qimchi, y R. Abraham Aben Hezra, y otros Judios Españoles antiguos, que fueron Maestros públicos de la Ley en las Synagogas de España.

It was a good stroke of policy to claim to follow Pagnino who was regarded as an authority in the Roman Church (tan accepta y estimada en la Curia Romana); besides, they could do so in most cases without any danger of heresy, for Pagnino himself in his *Thesaurus Linguae Sanctae* gives in every doubtful case the opinion of the Jewish authorities mentioned by Simon, and R. of Salomon.

Whatever may be the origin of the words preserved through the translation of the Ferrara Bible, they have perpetuated themselves in the language of many a Spanish writer of Jewish faith. In speaking of the metrical rendering of the Psalms by David Abenatar Melo—of whom Amador de los Rios<sup>8</sup> says, that "su alma estaba dotada de un temple superior."—the Spanish historian uses the following words:

En ellos se encuentran alteradas algunas frases y palabras, conservándose otras antiguas, y desterradas ya del lenguaje y admitiéndose, en fin, otras de diferentes idiomas y en especial del italiano. Estas observaciones que en parte quedan comprobadas en los trozos arriba trascritos, manifiestan el estado en que se hallaba la lengua española entre los hebreos, á principios del siglo xvii, bien que como en su lugar observaremos, no faltaron en este tiempo doctos cultivadores del habla castellana entre los escritores de aquella raza. Lllaman, no obstante, la atencion el uso de ciertos *verbos*, olvidados ahora, que dan mucho vigor á la frase, prestando no poco nervio á las locuciones poéticas. Entre otros citaremos los siguientes: *soberviar*, por ensobervecerse; *bizarrear*, por ser bizarro; *envoluntar*, por tener aprecio; *avillar*, por envilecer; *tempestear*, por haber tempestad, etc., todo lo cual, contribuye en los Salmos de Melo á producir cierto movimiento en el lenguaje, que les infunde un

<sup>7</sup> *Biblioteca Española*, vol. i, pp. 408-409.

<sup>8</sup> *Estudios historicos, politicos y literarios sobre los Judios de España* por D. Jos<sup>é</sup> Amador de los Rios. Madrid, 1848, p. 531.

carácter determinado.

A reference to the vocabulary will show that all words except *bizarrear* are not new creations of the poet and that the latter is formed in strict analogy with *amañanear*, *atardear*, *atercear*, *nadear*, *tempestear*. The Italian influence of which de los Rios speaks, is a mere fiction; the divergence of Melo's diction from the common Castilian form is due to the influence of the Ferrara Bible and probably of the Ladino spoken by the Jews. So again in referring to David Cohen de Lara, who wrote in the seventeenth century, de los Rios says:

David Cohen de Lara usa con frecuencia de giros y palabras anticuadas ya en la época en que escribía, tales como *espandimiento*, *fon-sado*, *encomendanza*, *afermosiguar*, *tranzar*, etc. Esto produce cierto amaneramiento en su estilo, generalmente hablando, si bien no carece de vigor y sencillez su language, como demuestra el trozo que dejamos copiado.

Here again the words in italics will be found in the vocabulary of the Ferrara Bible, and the accusation of mannerism is unjust. Brought up, as were the Jewish writers of Spain, under the influence of the Jewish faith which found its expression in Spanish through prayerbooks and rituals whose language is based on that of the Ferrara Bible, it was natural for them to imbibe and perpetuate the diction contained in the Bible. This same spirit of religious inspiration prevades and modifies to-day the living idiom as spoken in the Levant, when it is used for literary purposes, hence a full appreciation of the language of the Ferrara Bible is necessary, if one wishes to investigate the fate of the Castilian tongue when carried abroad by the Jews of Spain.

It has been impossible to obtain the first edition of the Ferrara Bible of 1553. There is but one copy of it in this country, forming part of Prof. Knapp's library, now in the possession of Mr. Huntington of Worcester, N. Y.; my investigation is therefore based on that of 1630. De Rossi claims that some words in this edition have been substituted for older forms, and that otherwise changes have been made. These changes are, however, so irregular and incomplete that probably but few words have escaped me by not

<sup>9</sup> *Ibid.*; p. 567.



using the first edition. So, while *f* has generally been changed to *h*, it remains unchanged in Job xxxii-xxxvi; in Leviticus *removable* is used for *removilla* in Genesis; in Ezekiel *canton* is used for *rincon* elsewhere, *umbral* or *ombral* for *lumbral*, *alimaria* for *animalia* or *alimaña*.

In the vocabulary I have generally given the equivalent of the words in the Reyna translation and quote some one verse, as a rule the first occurrence of the word; where no exact correspondence in Spanish can be established, an English translation, for the most part that of the Revised King James Bible, is given. Where such a translation is not to be regarded as a correct rendition of the Spanish original, the word is enclosed in parentheses, and an ambiguous Spanish translation is followed by an English equivalent.<sup>10</sup>

Before passing to the vocabulary, a few grammatical additions to the first chapter must be made. Accented final *e* is written *ee*: *see*, *espeee*, *esclamee*, *tajee*. The future of

10

## ABBREVIATIONS.

*Acad.*—Diccionario de la Lengua Castellana por la Real Academia Española. Duodécima Edición, Madrid, 1884.

*Bibl. Esp.*—Biblioteca de Autores Españoles desde la formación del language hasta nuestros días.

*Cuervo*—Diccionario de construcción y régimen de la lengua Castellana. Por R. J. Cuervo, Paris, 1886, 1893.

*Hum.*—Humas o cinco libros de la Ley Divina, juntas las Hapharoth del anno, etc. Amsterdam, 5415 =1655, A. D. Cf. Kayserling, Biblioteca Española-Portuguesa-Judaica, p. 26.

*Lane*—An Arabic-English Dictionary, etc., London, 1883-1893.

*Pagn.*—Epitome Thesavri Lingvæ Sanctæ, Avctore Sante Pagnino Locensi. Tertia Editio. Antverpiæ: Ex officina Christophori Plantini, Architypographi Regij, 1578.

*Pent.*—Biblia Pentapla, das ist, Die Bücher der heiligen Schrift, nach fünffacher deutscher Verdolmetschung. Hamburg, 1711. The references are to the Judeo-German translation by Witzenhäusen.

*R.*—La Biblia, que es, los Sacros Libros del Viejo y Nuevo Testamento. Tradado en Español. (Cassiodoro de Reina) 1569.

*Sal.*—Nuevo diccionario de la Lengua Castellana por Don Vincente Salvá, Séptima edición, Paris 1865.

Other abbreviations are those generally used, and will be easily understood; a dash means the repetition of the word in question.

verbs in *-ner* ends in *-rné*: *porné*, *manterné*, *verné*. The subjunctive of *yazer* is *yaza*, of *caer caya*. The feminine of adjectives in *-dor* ends in *-dera*: *alborotador alborotodera*, *morador*, *moradera*.

## A.

ABASTADO, adj. Todopoderoso, R. Gen. xvii, 1.

The nearest approach to this meaning is that given by Cuervo: "Rico y abundantemente provisto."

ABASTAR, v. Bastar, R. Num. xi, 22. Cuervo, same.

ABAXAMIENTO, n. Baxeza, R. Eccl. xii, 4. Acad.—ant. acción y efecto de abajar. It has the latter meaning.

ABAXAR, v. Abatir, R. Psalms cvii, 39. Cf. *abassar* Bibl. Esp. lvii. Acad.—ant. bajar.

ABAXARSE, v. Ser abajado, R. Is. v. 15. Bibl. Esp. lvii. Sal.—ant. reducirse á ménos.

ABEZADOR, n. Enseñador, R. Chron. 2 xv, 3. See *abezar*.

ABEZAR, v. Enseñar, R. Chron. 2 xvii, 9. Cuervo *avezar* ant.—.

ABILTAR, v. Envilecer, R. Gen. xlix, 4. Bibl. Esp. li and lvii Acad.—ant.—

ABIVIGUANÇA, n. Vida, R. Ez. ix, 9. It means 'bringing to' or 'giving life.' See *abiviguar*.

ABIVIGUAR, v. Tener vida, R. Gen. vi, 19. More generally—'to give life;' from *a* + *vivificare*.

ABONDO, n. A saz, R. Lev. xii, 8. Cf. Cuervo, *abondar*. Acad.—ant. abundancia.

ABONIGUAR, v. Hacer bien, R. Gen. iv, 7. From *a* + *bonificare*. Acad. has even *bonificar*, ant. *abonar*.

ABORRICION, n. Enemistad, R. Num. xxxv, 22.

ABORTADURA, n. First birth, Ex. xiii, 12. Acad.—ant. aborto, but it always has the meaning of 'first,' not 'premature birth.'

ABOSTILLAR, v. (Pelar), R. Is. iii, 17. Since Pagn. has *scabie afficere* and Pent. *grindig machen*, the word is = *apostillar*; the change of *p* to *b* is normal.

ABREVADERA, n. Pila, R. Gen. xxiv, 20. Trough. A feminine form of *abrevador*.

ABREVAR, v. Dar á beber (of man), R. Gen. xxiv, 17. Given in Cuervo, but not in

- Acad. or Sal.
- ABSTINADO, adj. Inconstante, R. Ezek. xvi, 30. Blitz gišwecht, hence it is a past participle of abstener. Such-*ado*-forms of verbs not in -*ar* are not uncommon in the Bible.
- ABUTRE, η. Bueytre (i.e. buitre), R. Deut. xiv, 13.
- ACALCEAR, v. Allanar, R. Is. lvii, 14. Formed from *a*+verb *calcear*, derived from *calzada*; a few infinitives in -*ear* for -*ar* occur.
- ACANTONADO, adj. En los rincones, R. Ezek. xlvi, 22. From *acantonar* with primitive meaning.
- AÇECALAR, v. Acicalar, R. Gen. iv, 22. Sal.—ant.—
- ACELADAR, v. Asechar, R. Hos. vii, 6. Etym. *a*+verb *celadar* formed from *celada*, emboscada de gente armada, etc. Acad.
- ACIMENTARSE, v. Fundarse, R. Ex. ix, 18. Acad.—ant. establecerse ó arraigarse en algun pueblo.
- ACLARAMIENTO, n. Pronunciacion, Hum. Num. xxx, 7. Formed from *aclarar* in the sense of poner en claro, declarar, manifestar, explicar. Acad.
- ACOGEDIZO, n. Vulgo, R. Num. xi, 14. Cf. Acad.—adj. lo que se recoge fácilmente y sin eleccion.
- ACCOMSTAR, v. Irse, R. Gen. xxxviii, 1. Ac-cost. The neuter not in Cuervo, but cf. *acostando*, acercando, aproximan. dose in Bibl. Esp. lvii.
- ACUÑADAR, v. Hacer parentesco R. Gen. xxxviii, 8. Etym. *a*+verb formed from *cuñado*, ant. pariente por afinidad en cualquier grado. Acad.
- ADERECHAR, v. Ir á la derecha, R. Gen. xiii, 9. Formed in analogy with Hebrew y'êymînâh from *a*+verb from *derecho*.
- ADEUDAR (una deuda), v. Dar prestada alguna cosa, R. Deut. xxiv, 10. ADEUDAN, usurero, R. Ex. xxii, 25. Cf. Acad.—ant. obligar, exigir; evidently *a* has here a causative meaning.
- ADO, adv. Donde, R. Gen. iii, 9. Acad.—ant. adonde.
- ADOBER (adobes), v. Hacer el ladrillo, R. Ex. v, 7. ADOBEAR, ibid. v, 14. Formed by analogy with Hebrew lîlbôn halbênîm from *adobe*. Pagn. has it: "ad laterificandum lateres."
- ADOLAR, v. Alisar, R. Ex. xxxiv, 1. Etym. *a*+*dolar*.
- ADOLME, n. Afrenta, R. Gen. xvi, 5. Hum. agravio. Etym. from Arab. thalima 'wrong doing,' or more correctly from plural thulmât 'unrighteousness,' with prefixed article al.
- ADOLORIAR, v. Atormentar, R. Lev. xxvi, 16.
- ADORMIDURA, n. Sueño, R. Gen. ii, 21. Cf. Acad. adormimiento, ant. adormecimiento.
- ADUFLAR, v. Danzar, R. Is. iii, 16. Properly, 'walk by the sound of the adufle,' q. v.
- ADUFLE, n. Tamborino, R. Gen. xxxi, 27. This form alone occurs for adufe.
- ADULÇARSE, v. Endulzarse, R. Ex. xv, 25. Cf. Acad. adulzar, ant. endulzar.
- AFEDECER, v. Corromperse, R. Ex. vii, 21. Etym. *a*+*fedecer* from *heder*.
- AFEDENTAR, v. Hacer heder, R. Ex. v, 21. Cf. Acad. hedentina, olor malo y penetrante, which contains the stem *hedent* of this verb.
- AFERMOSIGUAR, v. Honrar, R. Ex. xxiii, 3. Original meaning is 'to make beautiful.' Etym. *a*+*fermosificare*.
- AFIGURAR v. Hacer, R. Kings i, vii, 15. Cast (columns). Etym. *a*+*figurar*.
- AFINAMIENTO (de ojos), n. (Caimiento), R. Deut. xxviii, 65, Hum. consuncion; Pent. Finsternisz. Hence the meaning is 'destruction'; see also *afinar*.
- AFINAR, v. Desfallecer, R. Deut. xxviii, 32. This meaning is not in Cuervo.
- AFLACAR, v. Deshacer, R. Ex. xvii, 13. Acad. —ant. enflaquecer.
- AFLAMEAR, v. Consumir, R. Joel i, 19. Poner fuego, R. Is. xlii, 23. Acad. aflamar, ant. inflamar. Cf. Bibl. Esp. lvii, flamear. For-*ear* for-*ar*, cf. *acalcear*.
- AFLITO, adj. Pobre, R. Psalms ix, 9. Part. of afligir.
- AFONDEAR, v. tirar con la honda, R. Jud. xx, 16. Etym. *a*+verb from *honda* (Lat. *funda*).
- AFONSADAR, v. Pelear, R. Num. xxxi, 7. Aco-meter, R. Gen. xlix, 19. Etym. *a*+verb from *fonsado*. q. v.
- AFORMAR, v. Formar, R. Ex. xxxii, 4. Bibl.

- Esp. lvii, *afformado*, *formado*. Sal.—ant.—.
- AFREIR, v. Humillar, R. Jud. xix, 24. Pent. *peinigen*. Etym. probably *a+freir*.
- AFUERAS, adv. Allende, R. Gen. xxvi, 1. Hum. *ademas*. Cf. Acad. *afueras de ant*.
- AGUADUCHO, n. Regadera, R. Kings 1, xviii, 32. Bibl. Esp. lvii—conducto, *avenida de agua*, corriente del río. Acad.—ant. *acueducto*, of which it is a popular form.
- AGUELA, n. La que me engendró, R. Song. iii, 4. I cannot account for this meaning of *abuela*. *Gue* for *bue*, that is, *vuc*, becomes more common in Ladino.
- AHINOJARSE, v. Abatirse, R. Psalms xlv, 1. Acad.—ant. *arrodillarse*.
- AHOLGANTAMIENTO, n. Reposo, R. Chron. 1, vi, 31. Noun from following verb.
- AHOLGANTAR, v. Dar reposo, R. Deut. xii, 10. Etym. *a+verb* from *holganza*.
- AYNA, adv. Presto, R. Ex. xxxii, 8. Bibl. Esp. li.
- AJUNTAR, v. Juntar, R. Ex. xxxvi, 10. Bibl. Esp. lvii. Acad.—ant.—.
- AJUNTARSE, v. Juntarse, R. Gen. xlix, 2. Acad.—ant.—.
- ALADERA, n. Bosque, R. Ex. xxxiv, 13. Probably derived from *aladierna* (from Lat. *alaternus*): cf. also Acad. *aladrero* carpintero que labra las maderas para la entibación de las minas, which presupposes this word.
- ALAMBAR, n. Cassia, R. Ex. xxx, 24. It is no doubt the same as *ambar* in meaning, though Hum. and Pent. give *cassia*.
- ALARZE, n. Cedro, R. Lev. xiv, 4. It is the translation of Hebrew 'erez, but evidently derived from Arab. *al+arz* with the same meaning.
- ALASSARSE, v. Cansarse, R. Sam. 1, xiv, 31. Cf. Acad. *lasarse*,—ant. *fatigarse*, *cansarse*.
- ALÇACION, n. Holocausto, R. Gen. viii, 20. This verbal noun from *alçar* is due to Hebrew *vaya'hal 'hólôth*, which is literally translated y alço alçaciones.
- ALCUÑAR, v. Hablar lisonjas, R. Job xxxii, 22. Pent. *einen Zunahmen gebrauchen*, which at once indicates its origin from *alcuña* ant. *alcurnia*, Acad.
- ALCUÑARSE, v. Ponerse por sobrenombre, R. Is. xlv, 5; see *alcuñar*.
- ALECHADERA, n. Ama, R. Gen. xxiv, 59. Nurse. Feminine of *alechador*.
- ALECHADOR, adj. Camellas alechaderas 'milch camels,' Gen. xxxii, 15. Formed from the verb *alechar*.
- ALECHAR, Dar leche, R. Gen. xxi, 7. Criar ('bring up'), R. Ex. ii, 9. Mamar, R. Psalms viii, 3. Cf. the two meanings of Eng. *suckle* (suck and give to suck). Etym. *a+verb* from *leche*.
- ALEVANTAMIENTO, n. No sera—, no podreis resistir, R. Lev. xxvi, 37. Acad.—ant. *levantamiento*.
- ALEVANTAR, v. Levantar, R. Ex. xl, 2. Acad.—ant.—.
- ALFORRIA, n. Freedom, emancipation Ex. xxi, 2. Etym. Arab. *al+hurriyah*, the state of freedom, Lane. The retrogressive change of *h* to *f* is not uncommon; cf. *Libro de Cantares del Arçipreste de Fita*, Bibl. Esp. lvii *aforrar*, *ahorrar*, *libertar*, *redimir*.
- ALIMPIADERA, n. Tazon, R. Ex. xxv, 29. Cf. Sal. *alimpiadero* ant. *el paraje por donde se limpia ó purga alguna cosa*, *emuncatorium*, but it is probably a literal translation of Hebrew *mēnaqîth* from *nâqâh* 'to be pure.'
- ALIMALIA, n. Bestia, R. Kings. 2, xiv, 9. This metathesis for *animalia* is still further changed: *Alimaña*, Psalms 1, 10. *Alimaria*, Ex. xxiii, 11 and always in Ezekiel. *Animalia* occurs in Gen. xxxvii, 20. *Alimaria* not in the dictionaries.
- ALINAJAR, v. Juntar (por linajes), R. Num. i, 18. Etym. *a+verb* form *linaje*.
- ALISAMIENTO, n. Halago, R. Is. xxx, 10.
- ALIVIANAR, v. Aflojar, R. Chron. 2, x, 4. Acad.—ant. *aliviar*.
- ALIZAR, v. Lisonjear, R. Psalm v. 9. A figurative meaning of *alisar*.
- ALMENARA, n. Candelero, R. Chron. 1, xxviii, 15. Acad.—ant.—.
- ALMIZQUE, n. Almizcle, R. Psalms xlv, 8. Acad.—ant.—.
- ALMIZCLERA, n. Bujeta, R. Is. iii, 19. Pent. *Biesemknöpf*. Sal.—*botecito de Almizcle*. The latter is probably the meaning here. *Almizclera*, Jud. viii, 26.

- ALONGAMIENTO (de furores), n. Luenga paciencia, R. Prov. xxv, 15. See *alongar*.
- ALONGAR, v. Alegar, R. Prov. xxii, 15. Bibl. Esp. lvii. Sal.—ant.—
- ALTIUIDAD, n. Soberbia, R. Lev. xxvi, 9. Acad.—ant. *altivez*.
- ALUTARSE, v. Llorar R. Sam. i, xvi, 1. Etym. *a*+verb from *luto*.
- ALLEGACION, n. Ofrenda, R. Lev. i, 2. A literal translation of Hebrew *qorbân oblatio* from *garabh* *appropinquare*, Pagn.
- ALLEGAR, v. Ofrecer, R. Lev. i, 2. Like the above, a literal translation of *yaqribh* from *qorabh* *appropinquare*, Pagn.
- AMAJARSE, v. Encogerse, R. Psalms x, 10. Etym. *a*+*majarse*.
- AMAÑANEAR, v. Madrugar a buscar, R. Is. xxvi. Etym. *a*+*mañanear*.
- AMARGARSE (con lloro), v. Llorar amargamente, R. Is. xxii, 4. Translation of Hebrew 'amârêr; but cf. Acad. *amargar*, causar aflicción ó disgusto.
- AMARIDAR, v. Tomar mujer, R. Deut. xxiv, 4. Etym. *a*+*maridar* (poco usado) casarse. Sal.
- AMATARSE, v. Apagarse, R. Lev. vi, 12. Acad.—ant. confundir, borrar.
- AMEDIAR, (sus días), v. Llegar á la mitad de —R. Psalms lv, 23. Como—la noche, a la media noche, R. Ex. xi, 12. Etym. *a*+verb from *medio*, but, cf. Acad. *mediar* llegar á la mitad de alguna cosa.
- AMOSTRADOR, n. Enseñador, R. Joel ii, 23. See *amostrar*.
- AMOSTRAR, v. Mostrar, R. Gen. xli, 28. Acad.—ant.—
- AMPARANÇA, n. Cubierta R. Psalms cv, 39. In Bibl. Esp. lvii—amparo, but, in the *Poema del Conde Fernan Gonzalez*, 586, it has the meaning of cubierto or protección and not of apoyo, amparo as given in the glossary:

Matandose el mismo con su mal andança,  
Non pudo tomar escudo, nin pudo tomar lança,  
Fuyó a vna ermita, ella fue su anparança  
De mannana fasta noche, allí fue su estança.

Du Cange has *amparantia* tutela, protectio and Godefroy *emparance* fortification, defence, from which the Spanish

meaning is easily developed.

- AMPARO, n. Manta, R. Sam. 2, xvii, 19. Like the foregoing, it is evolved from *am-parar*, for which Cuervo gives as primitive meaning, defender cubriendo; generally *antipara* is used in the Bible, and *amparo* might be a contraction of it with the tendency to liken it to *amparo*, help.
- AMURCHARSE, v. Fatigarse, R. Jer. xvii, 8. Etym. *a*+verb from *murcho*, q. v..
- ANDADURA, n. Paseadero, R. Ezek. xlii, 4. Bibl. Esp. lvii.
- ANDAMIENTO, n. Prov. xxx, 29. Acad.—ant. modo de proceder ó portarse.
- ANDAR, n. Suelo. Gen. vi, 16. Pent. Boedem. Acad.—ant.—
- ANICHILARSE, v. Hacerse vano R. Kings 2, xvii, 15. Probably misprint for *anihilarse*.
- ANOCHECIMIENTO, n. Growing night. Job. xxiv, 15.
- ANTIPARA, n. Velo, R. Ex. xxvi, 31. Either as the Acad. surmises, it is from Low Latin *antiparies*, or it is an evolution of *amparo* through a learned etymology.
- ANUVAR, v. Anublar, R. Gen. ix, 14. Etym. *a*+verb from *nube*.
- AÑAZME, n. Zarcillo, R. Jud. viii, 25. Acad.—ant. *ajorac*.
- AÑIDAR, v. Hacer el nido, R. Jer. xxii, 23. The ñ is due to the following *i*.
- APALPAR, v. Palpar, R. Ex. x, 21. Sal.—ant.—
- APAÑAMIENTO, n. Ayuntamiento, R. Gen. i, 10. *Apañ* (given in the Acad.) has not the same meaning. Cf. *apañarse*.
- APAÑARSE, v. Juntarse, R. Gen. i, 9. The Acad. gives as its etymology *zappangere*, *juntar*, *reunir*? The? would, perhaps, be omitted, if this primitive meaning were noticed. Cf. Port. *apanharse* with the same meaning.
- APEÑORAR, v. Tomar por prenda, R. Deut. xxiv, 17. Acad. *peñorar*, ant. *pignorar*.
- APERFICIONAR, v. Hacer perfecto, R. Job xxii, 3.
- APARTADURA, n. Apartamiento, R. Ex. xxix, 28.—Ofrenda, R. Ex. xxv, 2. The latter is a translation of Hebrew *têrûmâh* Oblatio, sic appellata, (vt quibusdam placet) quod sursum et deorsum mouer-

- etur aut eleuaretur. Separatio i. oblatio nempe separata à communi vsu. Pagn.
- APEGAR, v. Pegar, R. Gen. xix, 19. See Cuervo, *apegar*.
- APENAR, v. Penar (i. e. imponer pena), R. Ex. xxi, 22. This meaning is not in Acad.
- APENDONEAR, v. Sefalar, R. Songs v, 10. Etym. *a*+verb from *pendon*.
- APETITE, n. Intento, R. Gen. viii, 21.
- APIADAR, v. 'Give gracefully,' Gen. xxxiii, 5.
- APIADARSE, v. Rogar, R. Gen. xlii, 21. Be-seech.
- APLAZADA, n. Ramera, R. Gen. xxxviii, 21. This participial form from *aplazar*, to appoint (a trysting place), must have acquired a full nominal meaning, as is to be judged from the peculiar meaning of the masculine *aplazado*.
- APLAZADO, n. Impuro, R. Kings i, xv, 12. Valera, *sometico*.
- APLAZAR, v. Desposar, R. Ex. xxi, 9. In Cuervo: Siglo xiii: "La apasó"—sin filio suo desponderit eam. The usual meaning of convocar occurs in Ex. xxv, 22.
- APOCAR, v. Ser pequeño, R. Ex. xii, 4. Cf. Acad. *apocarse*, *humillarse*, *abatirse*, *tenerse en poco*.
- APODRECERSE, v. Pudrirse, R. Joel i, 17. Acad. *apodrecer*, ant. *podrecer*.
- APORTILLADOR, n. Disipador, R. Dan. xi, 14. From *aportillar*, which in the Bible occurs only in the sense of 'destroy.'
- APOZADERA, n. Woman who draws water, Gen. xxiv, 11. A feminine form of *apozador* from *apozar*, q. v.
- APOZADERO, n. Acetre, R. Is. xl, 15. Formed from the following verb.
- APOZAR, v. Draw water (from well), Gen. xxiv, 13. Etym. *a*+verb from *pozo*.
- APREGONAR, v. Pregonar, R. Gen. xli, 43. Acad.—ant.—
- APREMIRSE, v. Ser humillado, R. Is. v, 15. APRIMIRSE abajarse, R. Psalms, x, 10. Cuervo: "Usabase ademas en el siglo xiii apremir, apremir comp. de premer."
- APRESSURANÇA, n. Con—, Apresuradamente, R. Ex. xii, 11.
- APRESSUROSO, adj. Presuroso, R. Hab. i, 16. Acad.—ant.—
- APUÑEAR, v. Tomar el puño lleno de—, R.

- Lev. ii, 2. Cf. Acad. *apuñar*.
- AQUEDARSE, v. Estar quieto, R. Chron. 2, xiv, 5. Cf. Acad.—ant. *dormirse*.
- AQUETADO, adj. Quietto, R. Job xxi, 23. It is really a participle of a verb *aquetar*.
- AQUINTAR, v. Quintar, R. Gen. xli, 34.
- ARDEDOR abolan, n. Ceraste voladar, R. Is. xiv, 29. Pent. *springendige*, *brennendige* Otter. Hence it is equivalent to ardor, 'burning heat;' the form is due to *ardadura*, a noun from *arder*.
- ARDEDURA, n. Fuego, R. Gen. xi, 3. A translation of Hebrew *vēnīsrēphāh* *līsrēphāh* y ardamos por *ardadura*.
- ARDER, v. Cocer, R. Gen. xi, 3. Cuervo—*abrasar*.
- ARINCONAR, v. Echar del mundo, R. Deut. xxxii, 26. Etym. *a*+verb from *rincon*. Cf. Cuervo *arrinconar*.
- ARMADOR, n. Flechero, R. Jer. ii, 3.
- ARRABALDE, n. Ejido, R. Num. xxxv, 3. Bibl. Esp. lvii *arabalde*. Acad.—ant. *arrabal*.
- ARRABDONAR, v. (Sobrepujar), R. Is. viii, 8. Overflow. Etym. *a*+verb from *rabdon*, q. v.
- ARRABDON, n. Turbion, R. Is. iv. 6. See *rabdon*.
- ARREBATADURA, n. That which is torn, Gen. xxxi, 39.
- ARREDAR, v. Ir., R. Ex. iii, 3 Pent. *sich wenden*. Cuervo mentions this form for *arredrar*.
- ARREDARSE, v. apartarse, R. Gen. xlii, 24. See *arredar*.
- ARREGISTRARSE, v. Avergonzarse, R. Is. xx, 5. Etym. *a*+verb from *registro*, q. v.
- ARREMATAR, v. (Raer), R. Gen. vi, 7. Destroy. Probably the same as *arrebatar* with the popular etymology of *matar*.
- ARRODEARSE, v. Volverse. R. Ezek. xli, 24.
- ARRODEO (del año), n. Vuelta—R. Ex. xxxiv, 22.
- ASABENTARSE, v. Ser. sabio, R. Ex. i, 10. Etym. *a*+verb from *sabencia*=*sabiduria*.
- ASABORARSE, v. Ser sabroso, R. Jer. xxxi, 26. Bibl. Esp. lvii. Cf. Acad. *asaborar*, ant. *saborear*.
- ASADURA, n. Asado, R. Is. xlv, 16.
- ASAZONAR, v. Mirar en tiempos, R. Kings 2, xxi, 5. Pent. "er hat gestündelt."

- Pagn. translates the Hebrew *vě'hônên* by *qui computat tempora et horas*.  
 Etym. *a*+verb from *sazon*.
- ASEDERSE, v. Tener sed, R. Jud. iv. 19. *Asedescerse*, morir de sed, R. Job. xxiv. 11.  
 Etym. *a*+verb from *sed*.
- ASEGUN, prep. Segun, R. Ex. xvi. 16.
- ASEÑALAR, v. (Tornar), R. Jos. xviii. 17. Pagn. translates *věthá'ar* by *et circuibit*, but under *tá'ar* he gives *aptare*, *signare*, hence the meaning is *señalar*.
- ASESTAR, v. Ofrecer la sexta parte, R. Ezek. xlv. 13. Etym. *a*+verb from *sesto*.
- ASIMENTAR, v. Hacer (simiente), R. Gen. i. 11. Translation of Hebrew *mazrî'ha zer'ha*.
- ASOLOMBRARSE, v. Ponerse á la sombra, R. Dan. iv. 9. Etym. *a*+verb from *solo-mbra*, q. v.
- ASOPLAR, v. Soplar, R. Ex. xv. 10.
- ASTUCIAR (astucia), v. Ser astuto, R. Sam. i. xxiii. 22. Translation of Hebrew *'harôm ya'hrim*.
- ASUFRENCIA, n. Fuerza, R. Ezek. xiv. 13. ASUFRIENCIA, bordon, R. Ex. xxi. 19. These meanings are evolved from the different meanings of *asufrir*, q. v. In *El libro de Alexandre*, stanza 6 runs as follows:
- Del príncipe Alexandre que fue rey de Grecia,  
 Que fue franco e ardit e de grant sabencia,  
 Vençió Poro e Dário dos reys de grant potencia,  
 Nunca connoçió omne su par en la sufrença.
- In the glossary *sufrença* is translated by *sufimiento* which makes no sense; it ought to be *fuerza*, namely: 'No man ever knew his equal in power.'
- ASUFRIIR, v. Sustentar, R. Gen. xviii. 5.—la mano, poner la mano, R. Ex. xxix. 10. —el corazón, confortar, R. Jud. xix. 5. (Detenir), R. Prov. v. 22. Pent. *gehangen*, which indicates that it means 'lifted up' in the last case. All these meanings are easily evolved out of the one given in Sal. for *sufrir* sostener, resistir y llevar algun peso.
- ASUFRIKSE, v. Recostarse R. Gen. xviii. 4. Estribarse, R. Prov. iii. 5. Pent. *sich verlassen*. The evolution of meaning from that of *asufrir* is natural.
- ATADERO, n. Trapo, R. Gen. xlii. 25.

- ATAMARAL, n. Palma, R. Lev. xxiii. 40. Etym. *a*+*tamaral*, q. v.
- ATAMIENTO, n. Coyunda, R. Psalms ii. 3. Acad.—ant. *atadura*.
- ATARDEAR, v. El día declina, R. Jud. xix. 9. Etym. *a*+verb from *tarde*.
- ATEMAR, v. Acabar, R. Gen. ii. 1. From Arabic *'hatama* 'finished,' but Dozy gives *tama* for *tamar* with the same meaning; I prefer the first, since *tamar* does not occur in the Bible, and even the noun preserves the *a*.
- ATEMO, n. Fin, R. Zach. ix. 10. See *atemar*.
- ATENDEAR, v. Poner tiendas, R. Gen. xiii. 12. Cf. Acad. *atendar*, ant. *acampar*, *armando las tiendas de campaña*.
- ATERCEADO, adj. De tres años, R. xv. 9. See *atercear*.
- ATERCEAMIENTO, n. Desde á tres meses, R. Gen. xxxviii. 24. En—, de tres en tres, R. Ezek. xlii. 3. Formed from *atercear*.
- ATERCEAR, v. Estar tres días, R. Sam. i. xx. 19. ATERCIAR, partir en tres partes, R. Deut. xix. 3. Cf. Acad. *terciar*.
- ATERMINAMIENTO, n. Ending, Ex. xxviii. 22. See *aterminar*.
- ATERMINAR, v. Señalar termino, R. Ex. xix. 12. 'Place in the end,' Ex. xxviii. 14.
- ATORCEDOR, adj. Contumaz, R. Deut. xxi. 18. Adversario, R. Num. xxii. 22. Satan, R. Zach. iii. 3. From *atorcer*, q. v.
- ATORCER, v. Hacer tuerto, R. Ex. xxiii. 2.
- ATORCIMIENTO, n. Perversidad R. Is. xix. 14. See *atorcer*.
- ATREBEJAR, v. Jugar, R. Jud. xvi. 25. Cf. Acad. *trebejar* ant. *travesear*, *enredar*, *juguetejar*. Cf. *Trebejar*.
- ATRISTARSE, v. Pesar, R. Gen. vi. 6. Cf. Acad.—ant. *entristecerse*.
- ATRONAR, v. Tronar, R. Psalms, xviii. 13. Acad.—ant.—
- ATUENDO, n. Vaso, R. Gen. xiv. 53. Acad.—aparato, ostentación. In the Bible it always means 'vase.'
- ATURBAR, v. Turbar, R. Job. xxii. 10.
- AUBLACION, n. Jubilacion, R. Lev. xxiii. 24. From *aublar*, q. v.
- AUBLAR, v. Jubilar, R. Psalms lxvi. 1. Etym. *a*+*jubilar*.
- AUÑAR, v. Echar uñas, R. Psalms, lxix. 31. Translation of Hebrew *maphrîm*.

AVANTAJADO, adj. Mas excelente, R. Is. lvi, 12. Cf. Bibl. Esp. lvii *avantaja*. Part. of a verb *avantajar*.

AVERANAR, v. Tener el verano R. Is. xviii, 6. Pagn. *aestivare*.

AVICIARSE, v. Engordarse, R. xiii, 4. Deleitarse R. Is. lviii, 14. Ser maligno, R. Deut. xxviii, 56. For the latter meaning Cf. Acad.—ant. *enviciarse*; for the other meanings see *vicio*.

AVIGAMIENTO, n. Techumbre, R. Kings i, vi, 15. From *avigar*, q. v.

AVIGAR, v. Cubrir de tijeras, R. Kings i, vi, 9. Etym. *a*+verb from *viga*.

AYUNTADERA, n. Juntura, R. Ex. xxvi, 4. From *ayuntar*, q. v.

AYUNTAR, v. Juntar, R. Ex. xxvi, 3: Acad.—ant.—

## B.

BALDADURA, n. Lo que holgó, R. Ex. xxi, 19. 'Loss of time.' Cf. Bibl. Esp. lvii, baldero, ocioso and baldado gastado en balde.

BALDAR, v. (Hacer que no haya), R. Ex. xii, 15. 'Be without.'

BANQUETEAR, v. Hacer banquete R. Job. xl, 25. Sal.—ant. dar banquetes.

BARAJA, n. Contienda, R. Gen. xiii, 7. Esp. Bibl. lvii, Acad.—ant.—

BARRAGAN, adj. Valiente, R. Gen. vi, 4. Acad.—ant.—

BARRAGANIA, n. Mastery. Bibl. Esp. lvii—fortaleza, valor.

BARVEZ, n. Carnero, R. Gen. xv, 9. Etym. Lat. *berbicem*.

BASTAJE, n. Los que llevan, R. Neh. iv. 10. Acad.—Ganapán. Here it preserves the original meaning, as its etymology from Greek *βασιλεύς* indicates.

BATEDERO, n. Bate, R. Ex. xii, 7. Post.

BATEHA, n. Melon, R. Num. xi, 5. Translation of Hebrew *há'abbatti'him*, but evidently=Arab. *bitti'hun*, "vulgarly and incorrectly pronounced *batti'hun*", Lane; it has the same meaning.

BATIDIZO, n. De martillo, R. Ex. xxxvii, 7. Beaten work. BATIDO, de martillo, R. Ex. xxv, 18. From *batir*.

BAUEAR, v. Distillar, R. Lev. xv, 3.

BAXEZA, n. Lo bajo, R. Ex. xix, 17. Acad.—ant. lugar bajo y hondo.

BAXURA, n. Campo, R. Kings i, ix, 27. Acad.—lugar ó sitio bajo.

BESTIAME, n. Bestias, R. Num. xx, 8. Acad.—ant. *bestiaje*.

BIENAVENTURAR, v. Gobernar, R. Is. ix, 16. Pent. die das dasige Volk billig soellten in den rechten Weg treten. Cf. Acad.—ant. *hacer bienaventurado á uno*.

BLANDIMIENTO, n. Blandeamiento, R. Job. xli, 20. Pent. Sturmen. It means here 'brandishing,' from *blandear*, *move*se de una parte á otra.

BOCHORNARSE, v. Secarse, R. Is. xxxvii, 27. From *bochorno*, aire caliente, Acad.

BOLTAR, v. Bolver, R. Chron. 2, vi, 3. If not a misprint, this ἀπαξ εἰρημέρον must be Lat. *volutare*.

BONIGA, n. Estiercol (of man), R. Ezek. iv, 12. BONIGNA, estiercol, R. Zeph. i, 17. Acad. gives *boñiga*, excremento del ganado vacuno y de otros animales, and for its etymology, Lat. *bovinica*. But it seems more natural to refer it to the same stem as Prov. *boulega*, *bulinga*, remuer, bouger, mouvoir, emouvoir, agiter (Mistral); cf. also in Godfroy *bou-nenc*, estomac.

BROSLADOR, n. Artificer, Ex. xxvi, 31. Acad.—ant. *bordador*.

BROSLADURA, n. Bordada, R. Jud. v. 30. Acad.—ant. *bordadura*.

BROSLAR, v. Bordar, R. Ex. xxviii, 39. Acad.—ant. *bordar*. For Etym. see Cuervo, *bordar*.

BROTADURA, n. Botones, R. Kings, i, vi, 18.

BUEYTRE, n. Buitre, R. Lev. xi, 14. Probably a popular etymology connecting it with *buey*.

BUFANO, n. Bufalo, R. Deut. xiv, 5. Acad.—ant. *búfalo*.

BUSCAMIENTO, n. Freno, R. Psalms, xxxix, 2. In *El Salterio traduzido del Hebreo en Romance Castellano* por Juan de Valdés, Bonn, 1880 (edited by Ed. Boehmer) the corresponding word is *boçal*, hence it is =*bozal* with the same meaning.

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### SOME MEXICAN VERSIONS OF THE "BRER RABBIT" STORIES.

THE following stories form part of a collection of folk-tales made during a summer spent in the City of Mexico. They were taken down word for word from the mouths of Indians (of more or less mixed blood), who, however, spoke the language of the country. The fact that these stories were dictated, will account for the condensed form of narration in the specimens here given, for the writer has deemed it expedient to transmit them as received, not even correcting the most obvious syntactical errors.

The two features which render the Mexican stories of especial interest to students of American folk-lore are, in the first place, that it is the rabbit who deceives the other animal (the *coyote*); in the second place, that the means employed in accomplishing this deception, corresponds to those used by the rabbit in the negro stories of the South. I am unable to say to what extent these stories are current in Mexico, but the four specimens which follow are known in Puebla, Mexico City and Guajuato.

I. Est'era un Coyote y un Conejo. Andaba el Conejo buscando que comer en el campo. Lo vió el Coyote y le dijo que se lo iba comer, y el Conejo le suplicó que no, que le prometería tráirle una gayina pa que se la comiera. Y él (el coyote) le dijo que se la fuera tráir, que lo esperaba ayí. Se jué el Conejo y no iso a presio á yevarle la gayina.

Luego qu'el Coyote se fastidió d'estar esperando el Conejo, se jué á buscarlo y lo incontró y le dijo: "Ora sí te como porque m'engañaste." Y le dijo él: "No t'engañé si no me dijeron que tuviera esta peña, porque si la soltaba si acabaría el mundo. Tenla tú, mientras que yo voy á tráirle que comas." El Coyote se quedó teniendo la peña. Luego que ya cansó d'estar teniéndola, dijo: "Yo la voy á soltar; no me importa que si acabe el mundo." Se jué á buscar al Conejo.

The deception practiced on the Coyote is brought out more clearly in the following explanatory passage, which occurs in another version of the same story: "Y como ese tiempo estaban pasando las nubes en el aire, pensaba (el coyote) que venía la peña ensima, pero como no er'así, el Conejito le dise al Coyote: "Atranca usté fuerte, mientras voy á tráir el desayuno." Se quedó el Coyote atracado en

la peña."

It is strange that folk-lore has not made more frequent use of the startling effect produced by clouds passing over a tall rock or tree. There may, however, be a suggestion of it in the Kaffir tale of the Leopardess who runs under a large rock and cries out to her pursuer "Do you not see the rock falling."<sup>1</sup> In "Daddy Jack's" story, the rabbit fleeing from the wolf, becomes so tired that he runs under a leaning tree and calls to the wolf to hold it while he (the rabbit) props it up. Here the use of a *leaning* tree makes it evident that the phenomenon of passing clouds had no part in the deception. There is in Mexico a saying more or less common, which is used in regard to a person who has been badly fooled: "Tu quedas como el coyote atracando la peña."

II. El mezmo Conejo estaba ensima di un nopal y lo incontró el Coyote. Le dise: "Amigo, qu'estás asiendo?"—"Tio, dise el Conejito, aquí comiendo tunas"—"Ora te tengo ganas de comerte"—"Pero porqué Tio?"—"Porque me dejaste atracando la peña."—"Ay! Tio, no soy yo; somos siete ermanos, uno d'eyos abrá sido, yo no."—"Pero, sí, te tengo ganas de comerte"—"No Tio, voy á darle á usté una tuna. Sierra usté los ojos y abre la boca." Entonses se pone el Coyote con la boca abierta y el Conejito li avienta un puño d'espinas y corre.

A variant of this story omits the point that there are seven brothers, and that it must have been one of the other six who played the former trick on the *Coyote*.

III. Estaba el Conejito sentado debajo di un árbol tejiendo una rede, cuando yegó el Coyote. El Coyote le dise: "Amigo, pide perdon, porque tengo ambre; quero comer carne." El Conejo le dise: "Ay! Tio, es vigilia, la carne flaca no engordai." El Coyote dise: "Tú ti as burlado de mí."—"Tio, no l'echo nada; serán mis ermanos, que no si acuerda usté que somos siete ermanos?" Quen sabe quen d'eyos hiso asté el mal! Venga usté, vamos á tejér esta rede y acá nos metemos porque oy va venir un deluvio y una granizada de piedras"—"Si, dise el Coyote, te voy ayudar."

Empesaron á tejér la rede. En canto si acabó, le dijo el Conejo al Coyote: "Tio, suba usté al árbol y yo le daré asté la lia y amarra usté bien á la rama, mientras yo amarro acá á la rede." Se subió el Coyote al árbol y el Conejo quedó abajo. Entonses el Conejo le

<sup>1</sup> *Uncle Remus*, p. xvii.



dise: "Tio, baja usted y métase á la rede porque va empear á cáir granisada."

Se baja el Coyote y se mete á la rede y el Coyote jala el mecate y si apretó muy bien la rede donde el Coyote s'enserró; y empeisa el Coneja á echarle piedras. Entonses el Coyote empieza gritar "Ay! Ay! me muero!" El Conejo dise: "muerase usted, ora es vigilia, coma uste carne asta donde se yena." Y echándole mas piedras asta que se privó el Coyote, y corrió el conejo.

In a variant of this story the Rabbit calls Mr. Man and gets him to make two bags. He then puts the *Coyote* in one of them, hangs him up the tree and gets the man to beat him. By using this variant, there is a more striking resemblance to Uncle Remus' story in which Mr. Man catches Brer Rabbit and hangs him up the tree to await punishment. The Rabbit however, gets out by persuading the Opossum to get in and hear angels sing. The man of course returns and beats the Opossum.

IV. El Conejo estaba en un carrisal. Yega el Coyote y le dise: "Sobrino, qu'estás asiendo aqui."—"Ah, Tio, oy es un día de fandango; se casó mi ermano el mayor y ay nesidadá de formar un baile, y quero tambien disponer di un música. Quere usted acompañarme á componer un violin? Usted tiene buen pecho pa cantar; usted con el violin con la vos alta y yo con el violin bajo, y acemos un armonía."

Agarra el Coyote dos carrisos y ase una flauta y el Conejito le dise: "Aguardame usted, voy alcansar á los novios y así que oiga usted, está que mando cuetes, empieza usted á tocar la flauta." Se va el Conejito y coje un pedaso de pajueta y prende en la lumbre y empieza á quemar el carrisal. Trena los carrisos y empieza el Coyote á tocar un armonía de Petenera, bailando. Cuando se li asercó la lumbre todo alrededor, entonses quiso salir, y tiro la flauta, se metió al juego y salio chamuscado, y el conjo corrió.

This idea of surrounding an unsuspecting enemy by fire, occurs in two of Uncle Remus' stories. In the first it is the Terrapin who is fooled by the Fox, and in the second entitled "why the Aligator's back is rough," the Aligator is fooled by the Rabbit. The Mexican version adds a new element, in that the *Coyote* does not suspect trouble when he first hears the crackling of the flames, for the Rabbit had led him to believe that it was fire-works (*cuetes*) in honor of the wedding.

The four *cuentos* related above will serve to illustrate the general character of the Mexican Rabbit-stories. Doubtless many more exist,

and my own collection numbers eleven including variants. In addition to these there are many stories in which the rabbit does not figure, but which bear a marked resemblance to some of the other Remus-tales.

It is worthy of note that the four stories here given were also related to me by an old inhabitant of Guanajuato who substituted the fox (*Zorra*) for the rabbit.

As to the origin of these stories, nothing definite can be said. They may be indigenous, they may be borrowed from the negroes of Texas and other Southern States, they may represent folk-lore of the West Indies, or they may be popular versions of the European collections which were introduced by the Spaniards. But whichever of these theories be the true one, it is evident that no definite origin can be assigned to the negro stories of the South, until there has been a careful collection and study of the Mexican versions. In the meantime I offer the present article as a small contribution to the existing folk-lore material.

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#### AN EARLY GERMAN EDITION OF ÆSOP'S FABLES.

AMONG the more valuable books of the large collection bequeathed to the Johns Hopkins University by the late John W. McCoy, is an edition of *Æsop's Fables* translated into German by the celebrated Dr. Hainricus Stainhöwel. The *editio princeps* of this collection of fables appears to be that printed at Ulm by Johannes Zeiner about the year 1475, a folio volume of 288 leaves, containing both the Latin text and Stainhöwel's German translation. This work was frequently reprinted during the fifteenth century and the edition here described is undoubtedly a reprint of the German text alone, a policy first instituted, it seems, by Guentherus Zainer in his folio edition of 167 leaves, printed probably at Augsburg about 1480. There were also other editions of the same German text by various printers, and hence the most that can be claimed for the present one is that it is the oldest edition whose date is certain.

M. Léopold Hervieux states<sup>1</sup> that he has seen but two copies of this edition, one of which is in the private library of the King of Württemberg at Stuttgart, and the other in the public library of Linz (Austria) where it is numbered D. iv. 9. According to his description, the book is a folio of 169 leaves of which the *Life of Æsop* and the text of the fables occupy the first 154 leaves, while the remainder contain a work entitled *Historia Sigismunde*.

The McCoy copy is unfortunately not entirely complete, though the lacunae are of no great extent. The first thirty-four leaves contain the *Life of Æsop* already mentioned and are preceded by a full-page portrait headed *Esopus*. This portion appears to be complete, except for the fact that the portrait in question, as well as the first five leaves of the text, has suffered a partial loss in its lower corner, apparently due to the depredations of rodents. There then follow 120 numbered leaves containing the text of the fables, but of this series the fifth and sixth leaves are missing. Finally there comes a series of only eight additional unnumbered leaves containing a table of contents, a portion of the *Historia Sigismunde* and the printer's colophon. The next to last leaf breaks off abruptly thus:

sy inwendigen allein dÿe thür auf vnnd nam  
alldo—

At the top of the recto of the last leaf there occurs a colophon worded thus:

Esopus der hochberümbt fabeltichter—mit  
etlichen zugelegten fabeln Rimicy vnd  
Auiani—vnd d' histori sigismunde der tohter  
des fürsten Tancredi vnd des iünglin  
ges Gwisgardi enndet sich hie—Gedruckt  
vnd vollendet in der hochwirdigen vnnd  
keiserlichen stat Augspurg—von Antho-  
nio Sorg am montag nach Agathe Da  
man zalt nach Cristi geburt—M—CCCC  
vnd in dem—LXXXIII—Iar—

The remainder of the leaf is blank, and on its verso there is written in pale black ink the name Johannes Schauffhäuser, probably one of the early owners of this copy.

The present size of the leaves is about seven inches by ten, the type used is the Gothic,

<sup>1</sup> *Les Fabulistes Latins*, vol. 1, pp. 357-358; 2d ed., pp. 394-395. See also Brunet, *Manuel du Libraire*, 5th ed., vol. 1, col. 101.

and the whole work is adorned by numerous rudely executed wood-cuts. The normal number of lines on full pages appears to be 36, although some have only 35; it is also to be noted that the following leaves are wrongly numbered: leaf xii is given as xiii; leaf liiii has no number; leaf lvi is given as li; leaf xci is given as ci; and leaf cxv is given as cv.

A note in pale black ink on the upper margin of leaf xvi gives evidence of trimming by the binder, who appears to have greatly reduced what was originally a wide margin. The verso of this same leaf has had an extra illustration pasted over the one originally printed in the text, and as the superimposed wood-cut suits the accompanying text yet appears to be wholly different from the one beneath, though in the same style as the remaining illustrations, we may suppose that the printer erroneously inserted an irrelevant wood-cut in his text at this point, and discovering this fact after the leaf was printed struck off special copies of the proper illustration and thus corrected his original error as well as he could. It would be of interest to note whether the same thing was done in the case of the other two copies mentioned above.

Many of the illustrations have been touched up with either black or red ink, and various marginal notes and other marks are to be found which are evidently due to some one or more of the early possessors of this rare old book.

A point worthy of note, and one which would probably suffice easily to identify all the extant copies of this edition, is that in certain cases a blank space has been left in the body of the text which should have been filled out by some word not inserted by the printer. Thus among the unnumbered leaves at the beginning of the book there is a blank space in the last line of the verso of the twenty-first leaf, and on the recto of the second numbered leaf there are three such spaces, the first of which has been filled in with a pen, the second crossed out, and the third left blank. These are the only cases of blank spaces which I have been able to find, and they constitute perhaps the most curious feature in the whole book.

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## FOLK-TALES.

*Louisiana Folk-Tales in French Dialect and English Translation*, collected and edited by Alcée Fortier, Professor of Romance Languages in Tulane University, Louisiana. Vol. ii of the *Memoirs of the American Folk-Lore Society*. Boston and New York: Houghton, Mifflin and Co., 1895. Cloth, large 8vo, xii, 122 pp.

THE pioneer among the collectors and editors of negro folk-lore in this country has been unquestionably Joel Chandler Harris, whose justly celebrated *Uncle Remus* has become a household book, and whose *Nights with Uncle Remus and Uncle Remus and His Friends* have found thousands of appreciative readers. His attitude towards comparative folk-lore is, however, very curious: in his first two books he shows much interest in this field of investigation, but in his third book he changes his attitude towards this question and ridicules his own former views, professing 'utter ignorance' on the subject 'without a pang.' Perhaps this sudden indifference to the scientific aspect of his work may account for the fact that the contents of a Japanese leaflet have found a place in *Uncle Remus and His Friends*.

While Mr. Harris' collections present a really excellent picture of the old plantation life of the South, especially the one just mentioned, they should not be used by the student of folk-lore without the exercise of due caution. Thoroughly reliable material of a similar sort is, however, offered by the following works: Hon. Charles C. Jones, Jr.'s *Negro Myths*; Mrs. A. M. H. Christensen's *Afro-American Folk-Lore*; and Prof. Charles L. Edwards' *Bahama Songs and Stories*.<sup>1</sup> A most valuable addition to this latter class is the present volume by Prof. Fortier.

Having long been among the leading members of both the *Modern Language Association of America* and the *American Folk-Lore Society*, Prof. Fortier needs no introduction to the readers of MOD. LANG. NOTES; for many years he has been engaged in the study of his native state, and his *Louisiana Studies: Literature, Customs and Dialects*,

<sup>1</sup> Vol. iii, of the *Memoirs of the American Folk-Lore Society*.

*History and Education* were noticed in this journal as recently as the June number of 1894. He, therefore, was particularly well qualified to collect and edit the negro tales of Louisiana, and we may congratulate ourselves that he has refrained from giving them any embellishment, or setting, as by so doing he would have been apt to impair their absolute fidelity for the sake of enhancing their interest for the general reader. We find with pleasure that even the name of the informant is given in every case.

Prof. Fortier's book consists of a short Introduction, followed by twenty-seven hitherto unpublished stories given in the Creole dialect of Louisiana, with an English translation on the opposite page; these are in turn followed by a few Notes, and an Appendix containing fourteen additional tales which had been previously published by the author and which are given in English translation only. Some general remarks on the Louisiana Creole dialect and also on the tales themselves, occupy the space allotted to the Introduction, whilst for a more detailed account of the former the reader is referred to the *Louisiana Studies*. In this connection attention may be called for purposes of comparison to the Creole studies of R. de Poyen-Bellisle,<sup>2</sup> whose philological treatment of the dialect under investigation is followed by a few dialect texts among which we find given an animal tale.

Prof. Fortier's new stories comprise both animal tales and *märchen*, but it is to be noted that the second and fifth stories do not properly belong to the first category, if we may define an animal tale to be a story in which either all the actors, or at least the principal one, are animals. Jean Malin is the principal character of the second story, whilst Compair Taureau is merely a kind of werwolf; in the fifth, the Irishman who is too drunk to understand the frogs is practically the sole actor. On the other hand, the author was surely right in excluding the eighteenth from his animal tales, although Mozarovskij<sup>3</sup> has embodied a similar story in his animal epic

<sup>2</sup> *Les Sons et les Formes du Créole dans les Antilles*. Baltimore: John Murphy and Co., 1894.

<sup>3</sup> *Transactions of the Modern Language Association of America*, Vol. vi, Part 2, pp. 95 and f.

entitled *Lisa Patrikjevna*. It may be noted that Prof. Fortier has taken the term *märchen* in its most comprehensive sense, and that a few of those given resemble in their general character the Old-French *fabliaux*.

The Notes are few but judicious; extensive comparisons are not made because of the fact that another Memoir of the Society will be especially devoted to this purpose. Very happy was Prof. Fortier's discovery that the name of Compair Bouki, the common dupe of Compair Lapin, signifies hyena in the Oulof language on the Senegal. The stories found in the Appendix have been reprinted merely for convenience' sake: the first ten originally appeared in the *Transactions* before mentioned, Vol. iii, pp. 100 and ff.; the last four in the *Journal of American Folk-Lore*, 1888.

Space does not permit me to dwell at any great length on the contents of the stories themselves: the first tale of the *Elephant and the Whale* is a variant of the twenty-sixth in *Uncle Remus*, but is a more complete form, as is proved by a corresponding Brazilian tale; the story of the cask of butter which is eaten while its owner is at work appears both in the fourth and in the thirteenth tales, but contrary to the ordinary outcome Compair Lapin does not succeed in putting the blame upon someone else; very singular also is Compair Lapin's stupidity in the seventh, where he beholds himself because he thinks that Mr. Turkey takes off his head when he goes to sleep; the fifteenth story includes a great many incidents and is as long as the nine preceding tales put together; the part played by Jupiter in this story and that of the Mephistophelian devil in the third, give clear evidence of influence by white population, and the twenty-third is but a variant of the well-known *märchen* of the *Seven Ravens and Their Sister*, which has been so beautifully illustrated in the water-color drawings of Moritz von Schwind now in the museum of Weimar. In connection with the *Tar-Baby* story, as given in the first number of the Appendix, it is interesting to note that in the *Louisiana Stories* a case is mentioned in which a negro musician beats the hide on a barrel with his hands and feet, and

4 Pp. 126 and f.

sometimes, when quite carried away with enthusiasm, even with his head.

A. GERBER.

Earlham College.

### GOthic GRAMMAR.

*Gotische Grammatik mit einigen Lesestücken und Wortverzeichnis*, von WILHELM BRAUNE. Vierte Auflage. Halle: Max Niemeyer. 1895.

*A Gothic Grammar* with selections for reading and a glossary, by WILHELM BRAUNE. Translated (from the fourth German edition) and edited with explanatory notes, complete citations, derivations, and correspondences, by GERHARD H. BALG. Second edition. Milwaukee, Wis.: the Author. New York: B. Westermann & Co.; London: Kegan Paul, Trench, Trubner & Co.

THE new edition of Braune's Gothic grammar is a very welcome book. Although the eight years that have passed since the third edition appeared have not materially changed our knowledge of elementary Gothic, addenda of value to the philologist have become sufficiently numerous to make a new edition desirable.

Adhering to his principle followed in previous editions, Braune has not introduced any comparative material in the present issue; the references, with an occasional exception of Brugmann's *Grundriss*, have been kept within the same limits as in the previous editions. Aside from numerous minor details that make the book the standard grammar of the Gothic language, two new sections have been inserted: §88a, on nominal composition, and §224, containing a bibliography of Gothic syntax. As might be expected of such a careful worker as Braune, and of a grammar that has stood the test for many years, very little remains to be said by the reviewer. The following lines are, therefore, intended mainly to call attention to an occasional misprint, or to omissions that may have been intentional on the part of the author: §12, anm. 3, read *funins* for *funinsl*.—§17, anm. 1, Joh. 10, 16 instead of Joh. 16, 16.—§29, anm. 4, add BB. 12, 211; 14, 160; 18, 407; Brugmann ii, 139.—§52. *finsf*, *hamfs* hardly

prove the bilabial pronunciation of Gothic *f*; these words are assimilations and prove nothing for either the nasal or the spirant. Ulfila's spelling may have been partly phonetic; greater accuracy would have required an affricate.—§56, anm. 1. *gadob* occurs four times in Skeireins, which gives twenty-two cases of final *b*.—§60 *grammipa* calls for a note.—§62 anm. 5, read: s. §58a 2.—§103 anm. 1, read: 2 Cor. 11, 9, instead of 2 Cor. 11, 8.—§220b, anm. 4. As the reviews of important works are given as a rule, Wrede's *Sprache der Wandalen* might have received the same consideration. I give the references here: *Lt. Ctbl.* 1887, 1009; *D. Ltz.* 1887, 1548; *Ltbl.* 1887, 467; *A.f.d.A.* 14, 32; *MOD. LANG. NOTES* 1888, 99; *Germania* 33, 122.—§220a, anm. 3 add: *Ltbl.* 1891, no. 1; *D. Ltz.* 1891, no. 12.—§224. to the list of monographs on Gothic should be added Ribbeck, *Die Syntax des Ulfila*, Hagen's *Germania* i, 39—*sub* Klinghardt, add: *rec. Germ.* 21, 28.—*sub* Lücks, add: *Z.f.d.Ph.* 9, 383; *Germ.* 23, 242.

Dr. Balg's painstaking, close translation appeared almost at the same time with the German original; this may excuse the repetition of most of the misprints pointed out before. To the above list we may here add—§216, note: *gaulaubjats*, for *galabjats*, which occurs in *Matt.* 9, 28, not *Mark.*—The references to Brugmann, English edition, are not always correct.

H. SCHMIDT-WARTENBERG.

University of Chicago.

## CORRESPONDENCE.

### GOETHE AND MANTEGNA.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In vol. i. of the *Harvard Studies and Notes in Philology and Literature*, 1892, there were published a few remarks of mine on the influence exerted by Mantegna's *Triumph of Caesar* on the *Mummenschanz*-scene in the Second Part of *Faust*. While the conclusions of this article have been accepted by W. von Biedermann, Seuffert, Geiger, and others, as in the main well founded, Professor Veit Valentin of Frank-

furt, in vol. iii of the *Jahresberichte für neuere deutsche Literaturgeschichte* (iv, 8a, 51) pronounces my whole paper as altogether fanciful and unscientific.\* Without desiring to enter into the amenities of the sort of polemics in which Professor Valentin seems fit to indulge, I wish to state that his criticism is based on a complete misrepresentation of my remarks.

Prof. Valentin represents me as maintaining that a number of groups in the *Mummenschanz* were copied from certain groups in the *Triumph of Caesar*. What I did (and do) maintain was that in a number of groups in the *Mummenschanz* there are traces to be found of certain groups in the *Triumph of Caesar*; that is, that Goethe's imagination was stimulated by Mantegna's figures in such a manner as to produce certain other figures which, while being most undoubtedly Goethe's own, at the same time bespeak an affinity with Mantegna.

As a most conspicuous proof of this influence exerted by Mantegna I singled out the description of the elephant in the *Mummenschanz*:

Ihr seht wie sich ein Berg herangedrängt,  
Mit bunten Teppichen die Weichen stolz behängt;  
Ein Haupt mit langen Zähnen, Schlangenrüssel,  
Geheimnisvoll, doch zeig'ich euch den Schlüssel.  
Im Nacken sitzt ihm zierlich-zarte Frau,  
Mit feinem Stäbchen lenkt sie ihn genau—

a description which tallies in a remarkable manner with the appearance of the elephant in Mantegna's *Triumph*, with his long serpentine trunk, his flanks covered with richly ornamented tapestry, a youth riding on his neck and guiding him with a slender wooden hammer. This similarity seems to have escaped Professor Valentin altogether, as he does not even mention it.

I supported my view by pointing out certain similarities of language between Goethe's own description of Mantegna's work and various passages of the *Mummenschanz*. Since Professor Valentin entirely fails to take into account this consonance between Goethe the interpreter of Mantegna and Goethe the poet of the *Mummenschanz*, I shall place here side by side the most striking of the passages in question.

GOETHE'S DESCRIPTION OF MANTEGNA'S Triumph.

Zunächst gegen den Zuschauer geht ein Fräulchen von 8 bis 10 Jahren an der Mutter Seite, so schmuck und zierlich also bei dem anständigsten Feste.

Misgestaltete Narren und Possenreisser schleichen sich heran und verhöhnen die edlen . . .

Ein wohlbehaglicher, hübscher Jüngling in langer, fast weiblicher Kleidung singt zur Leier und scheint dabei zu springen und zu gestikulieren.

In all this, as I said before, I am far from seeing identity; what I do see is affinity; and I am entirely satisfied with the statement into which G. Witkowski, strangely enough in the same volume of the *Jahresberichte* (iv 8e, 103), compresses the gist of my article: "Am Mummenschanz zeigt F. *Anlehnung* einzelner Stellen an den von Goethe behandelten 'Triumphzug Julius Caesars' von Mantegna."

KUNO FRANCKE.

Harvard University.

A NOTE ON THE PUNCTUATION OF  
LYCIDAS.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The traditional punctuation of the following two lines in *Lycidas* has always seemed to me to imply a total misunderstanding of the poet's obvious meaning:

"Ay me! I fondly dream!

Had ye been there—for what could that have done?"

It is easy to see that the editors who thus punctuate these two lines detect no syntactic relationship between them, and regard the second line as a palmary example of aposiopesis. Indeed, Prof. Gummere (*Handbook of Poetics*, p. 125) quotes these lines, following the traditional punctuation, and classes them with Vergil's

"Quos ego—sed motos præstat componere fluctus,"

prefacing his quotations with these words:

GOETHE'S Mummenschanz.

Mutter und Tochter.

MUTTER:

Mädchen, als du kamst aus Licht  
Schmückt ich dich im Häubchen,  
Warst so lieblich von Gesicht  
Und so zart am Leibchen.  
Dachte dich sogleich als Braut

Welches Fest man auch ersann . . .

Zoilo-Thersites:

Hu! hu! da komm'ich eben recht.  
Ich schell' euch allzusammen schlecht.

Und welch ein zierliches Gewand  
Fleusst dir von Schultern zu den Socken,  
Mit Purpursaum und Glitzertand!  
Man könnte dich ein Mädchen schelten.

Bin die Verschwendung, bin die Poesie

Beleb' und schmück' ihm Tanz und Schmaus.

"Finally, the most abrupt contrast arises when the construction comes suddenly to an end, is broken off violently, and a new sentence begins in a new direction."

And even Prof. Masson, the veteran Miltonian, breaks the second line with marks of ellipsis after "there," implying that the poet's thought makes a sudden and violent turn.

Now, I cannot believe, from the context, that Milton intended any such meaning to attach to these simple words. If so, he would surely have used "but" instead of "for," the former being the almost preëempted word in such constructions. The true meaning would seem to be, "It is foolish [fond] in me to keep imagining 'Had ye been there,' for what could your presence have done?"

The clause "Had ye been there" is the cognate object of "dream" and should not be separated from "dream" by any mark of punctuation, though a comma may be employed in such cases. The concluding clause, "for what could that have done?," only amplifies the general idea involved in "fondly," which here, of course, means "foolishly."

I propose, therefore, the following punctuation:

"Ay me! I fondly dream

'Had ye been there,' for what could that have done?"

C. ALPHONSO SMITH.

Louisiana State University.

## TO DRINK EISEL.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Prof. Tolman's paper on *eisel*, *esile*, in *Hamlet* v. i, is correct, and the concluding suggestion: "that the expression *to drink eisel* passed into proverbial use" is close to the mark, especially if for "proverbial" we substitute "common." I have just stumbled upon the use of *eisel* in a book which brings us nearer to Shakespeare's times than do the older church plays. Namely in the *Kalender of Sheperdes*, Sommer's reprint of the London ed. of 1506, vol. iii, p. 156/6: "and than was he nayled on the crosse and late fall in the mortis and than gaue hym eysell and gall to drynke." The *Kalender* was a popular book, appearing in many editions in the sixteenth century. See Sommer, i, p. 57.

J. M. HART.

Cornell University.

## MERCHANT OF VENICE, II, 2, 11.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—The *Variorum Shakespeare* in a note on *Merchant of Venice*, ii, 2, 11. mentions a rather foolish criticism passed upon the phrase "for the heavens," put by Launcelot Gobbo into the mouth of the fiend; namely, that it is an impropriety. In this connection it seems somewhat singular that no note is made of an almost precisely similar expression which occurs in Cervantes, and in the mouth of a character not wholly unlike Launcelot. In *Don Quixote*, Part ii chap. 34 (Ormsbee's translation, iii, 384), occurs the following:

"By God and upon my conscience" said the devil, "I never observed it, for my mind is occupied with so many different things that I was forgetting the main thing I came about."

"This demon must be an honest fellow and a good Christain," said Sancho, "for if he wasn't he wouldn't swear by God and on his conscience; I feel sure there must be some good souls even in hell itself."

The parallel is obvious.

JOHN E. COLBURN.

University of Vermont.

## EVANGELINE: AUCASSIN ET NICOLETE.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—The circumstances that gave rise to

Longfellow's *Evangeline* are recorded,<sup>1</sup> and there can be no doubt that the poet built up his story on the facts as related.

Yet there is a similarity in some of the details between *Evangeline* and the Old-French romance *Aucassin et Nicolette* that may be worth noting, though the two works are, in the main, utterly dissimilar.

The unique manuscript of *Aucassin et Nicolette* is in the National Library at Paris, and this *chante-fable*, as it is called, has been edited seven times—in 1809, 1829, 1842, 1856, 1866, 1878, besides one edition without date.

With possibly one exception, there is no similarity of mere expression, and this exception is perhaps the resemblance between the following passages:

*Aucassin et Nicolette*, § I, vv. 1-9:

Qui vauroit bons vers oïr  
del deport du viel caitif,  
de deus biax enfans petis,  
Nicholette et Aucassins,  
des grans paines qu'il souffri  
et des proueces qu'il fist  
por s'amie o le cler vis?  
Dox est li câns, blax li dis  
et cortois et bien asis.

and *Evangeline*, vv. 16-19:

Ye who believe in affection that hopes, and endures, and is patient,

Ye who believe in the beauty and strength of woman's devotion,

List to the mournful tradition still sung by the pines of the forest;

List to a tale of love in Acadie, home of the happy.

Similarities of plot, on the other hand, are more numerous as we see from the fact that:

In each story the lovers are brought up together in a village.

In each they are separated by capture, being taken away on different ships, though this is not quite clear in *Evangeline*.

In each the lover after the separation makes no effort to seek his sweetheart, though he still loves her dearly.

In each during the separation the maiden is unsuccessfully urged by others to accept another suitor.

In each the maiden sets out to seek her lover and in the end finds him.

In view of the evidence of Hawthorne's

<sup>1</sup> See Hawthorne's *Amer. Note-Book*, Oct. 24, 1838, and Longfellow's *Journal*, Vol. ii, p. 70.



*Note-Book* and Longfellow's *Journal*, it is quite certain that these are only coincidences; but that the two works should run parallel in so many details, and in such important details as some of them are, is none the less remarkable. It may be, moreover, that our poet was familiar with the Old-French story, and admired it for its simple beauty; for, despite its vein of keen ridicule, it is just such a pretty little tale as would strike his fancy. This may help to explain his eagerness to appropriate a similar plot as soon as one presented itself on American soil. His long studies in general literature, his frequent stays in Europe, and his intercourse with European men of letters, lend color to the suggestion.

J. W. PEARCE.

New Orleans.

### THE ORIGINAL MEANING OF 'Dunce.'

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Etymologists tell us that the word *dunce* originated in the phrase *Duns man*, *Duns-man*, to denote a follower of *Duns* (*Dunse*, *Dunce*) whose full name was *John Duns Scotus*. The epithet was probably applied in the first instance by his philosophical opponents, the Thomists, or followers of Thomas Aquinas. Presently it came to mean any sophistical opponent, and so degenerated to its common signification, 'a dull, obstinate person.'

The *Century Dictionary* refers to Tyndale for the primary meaning, but offers no quotation, except a definition of the Italian word *Scotista*, from Florio's *A Worlde of Wordes*.

I have come across the word in its original sense in Marston's comedy, *What You Will*, printed in 1607. Marston is describing the research into *An sit anima?* Whether there be a soul, and if so, what are its nature and attributes:—

*Lampatho*. "I was a scholar: seven useful springs  
Did I deflower in quotations  
Of crossed opinions 'bout the soul of man.  
The more I learnt the more I learnt to doubt:  
Knowledge and wit, faith's foes, turn faith about.

*Simplicius*. "Nay, come, good Senior, I stay all the

gentlemen here. I would fain give my pretty  
page a pudding pie."

*Lampatho*. "Honest epicure! Nay, mark, list, Delight.  
Delight, my spaniel slept, whilst I bawled leaves,  
Tossed o'er the *dunces*, pored on the old print  
Of titled words; and still my spaniel slept;  
Whilst I wasted lamp oil, 'bated my flesh,  
Shrunk up my veins; and still my spaniel slept.  
And still I held converse with Zabarell,  
Aquinas, Scotus, and the musty saw  
Of antique Donate: still my spaniel slept.  
Still on went I: first, *an sit anima?*  
Then an it were mortal. O, hold, hold!  
At that they're at brain-buffets, fell by the ears  
A main pell-mell to-gether; still my spaniel  
slept.

Then whether 'twere corporeal, local, fixt,  
*Ex traduce*, but whether 't had free will  
Or no, ho, philosophers  
Stood banding factions, all so strongly propt,  
I staggered, knew not which was firmer part,  
But thought, quoted, read, observed, and pried,  
Stuff noting-books; and still my spaniel slept.  
At length he waked, and yawned, and, by yon  
sky,

For aught I know, he knew as much as I."

*What You Will*, Act ii, Scene 1.

The quotation is interesting, not only because it presents a common word in its very uncommon first meaning—I know of no other instance of this usage—but because it furnishes a good illustration of the satiric style of the dramatist. *What You Will* is Marston's most pleasing play. I may add that in this same act and scene, Lampatho, the speaker, is called Don Kynsader, which identifies him with Marston himself.

MARY AUGUSTA SCOTT.

Baltimore, Md.

### BRIEF MENTION.

We are glad to know that some of our Naval Officers do good work in addition to their routine service. Surgeon T. B. Stephenson, U. S. N., has lately furnished translations from several Russian publications. Dr. Stephenson made use of his opportunities to advantage in gaining a practical knowledge of the language of this nation—so rapidly growing in strength and influence. Dr. Stephenson is a member of the *Société d'anthropologie de Paris* and of *The Asiatic Society of Japan*, Tokyo.



## PERSONAL.

Mr. Raymond Weeks has recently been appointed Professor of Romance Languages in the University of Missouri, Columbia. Having taken the degree of Bachelor of Arts at Harvard University in 1890, he spent a year abroad in study at the Universities of Paris and Berlin and was granted the degree of Master of Arts by his *alma mater* in 1891. For the next two years he was Instructor in French at the University of Michigan, and has published the following: *A Method of Recording Movements of the Soft Palate in Speech; Dialect Notes from Missouri; Phonétique*, being experiments made with the spirograph on the South-German pronunciation of dentals, labials and gutturals (*Année Psychologique*, 1895).

In addition to these there have appeared by his pen numerous contributions to the *Maître Phonétique*.

## OBITUARY.

## ANATOLE DE COURDE DE MONTAIGLON.

STUDENTS of French art and literature have learned with regret of the death at Tours, Sept. 1, of Anatole de Courde de Montaiglon. Born at Paris in 1824, he completed his three years' work at the École des Chartes and received his diploma as *archiviste paléographe* in 1850. Connected at first with the department of drawings and designs at the Louvre, and later successively as *attaché* with the Bibliothèque de l'Arsenal and the Bibliothèque Ste. Geneviève, he was called back before many years to the École des Chartes where he remained until the day of his death as Professor of Bibliography. His courses were always popular and valuable, and his methods of investigation did much to build up the reputation for accurate and scholarly work which the school to-day enjoys. His lectures for first-year students were entitled *Bibliographie et classement des Bibliothèques*, while the course for the second year was called *Classement des archives*.

An incessant and prodigious worker, Prof. Montaiglon had amassed a great quantity of valuable notes, and it is to be regretted that he never wrote the books which he was so well prepared to write. Devoting himself to the task of editing, he seemed all his life to be preparing the way for his successors in the same field of study. His careful editions of old texts and documents and his many short articles regarding the origins of French art, the early French artists, archæology and literary history, help to show that the French scholar has put aside his national tendency

towards broad generalizations, and that his work is now as scientific and analytic as the most fervent member of the German cult can desire.

In 1891, the old pupils and friends of Prof. Montaiglon published privately an elegantly printed bibliography of his works which contains six hundred and eighty-four numbers under the respective heads of *Beaux-arts, Archéologie, Histoire Littéraire, Curiosités* and *Poésies*—and if his publications since that date should be added to the list their total number would be quite considerably increased. Passing over his researches regarding the fine arts and archæology it may be of special interest to recall some of his work in the domain of literary history.

In 1849, while he was yet a student, there appeared a little book entitled *Huit sonnets de Joachim du Bellay, gentilhomme angevin*, publiés pour la première fois, d'après un manuscrit de la Bibliothèque nationale, par Anatole de Montaiglon.

In 1855, he published the *editio princeps* of one of the older writers under the heading *Chansons, Ballades et Rondeaux de Jehannot Lescurel, poète français du xiv<sup>e</sup> siècle*.

Between 1855 and 1878 appeared the thirteen volumes of the *Recueil des poésies françaises des x<sup>v</sup>e et xvi<sup>e</sup> siècles; morales, factieuses, historiques*; réunies et annotées par M. Anatole de Montaiglon (and beginning with the tenth volume by himself and M. James de Rothschild).

With the aid of M. Ch. Brunet he, in 1856, published the first complete edition of *Li Romans de Dolopathos*, and between 1868 and 1872, there appeared *Les Quatre Livres de maître François Rabelais, suivis du manuscrit du cinquième livre*; publiés par les soins de MM. A. de Montaiglon et Louis Lacour.

The six volumes of the *Recueil général et complet des Fabliaux des xiii<sup>e</sup> et xiv<sup>e</sup> siècles* appeared between 1872 and 1890, M. Gaston Raynaud assisting in the work of publication after the second volume.

In 1881, Prof. Montaiglon edited for the *Société des Anciens Textes Français* the volume containing *L'amant rendu cordelier à l'observance d'amours*, a poem attributed to Martial d'Auvergne.

Besides the volumes which he has edited for the *Bibliothèque Elzévirienne*, he did the greater part of the work on the first complete edition of the works of Gringoire and wrote the notes for a twenty-volume edition of Molière which appeared from 1882 to 1891.

This brief account can necessarily give but a faint idea of the wonderful activity of M. de Montaiglon, and yet it is doubtful whether his worth will be fully appreciated in the future, for he worked quietly, was troubled little by the French thirst for *gloire*, and accomplished far more for others than he ever did for himself.

JOHN R. EFFINGER, JR.

Paris.

## JOURNAL NOTICES.

**KRITISCHER JAHRESBERICHT UEBER DIE FORTSCHRITTE DER ROMANISCHEN PHILOLOGIE**, herausgegeben von Karl Vollmöller und Richard Otto. I. Jahrgang (1890), Hefte 1-4 (appeared 1892-1894). *Contents:* Seelmann, E., Phonetik.—Skutsch, F., Seelmann, E., Schmalz, J. H., Thielmann, Ph., Traube, L., und Reinhardtstoettner, Lateinische Sprache und Literatur.—Meyer-Luebke, W., Vergleichende Romanische Grammatik.—Meyer-Luebke, W., Salvini, C., Monaci, E., Schneegans, H., und Guarnerio, P. E., Italienische Sprache.—Koertling, G., Enzyklopädie und Methodologie der Romanischen Philologie.—Koertling, G. und Wetz, W., Literaturwissenschaft.—Stengel, E., Französische Literatur von 1500-1629.—Mahrenholtz, R. und Knoerich, W., Französische Literatur von 1630-1700.—Mahrenholtz, R., und v. Saliwuerk, E., XVIII. Jahrhundert und Revolutionszeit.—Sarrasin, J., Französische Literatur von 1800-1889.—Heller, H. J., Zeitgenössische Französische Literatur.—Loth, J., Keltische Sprache.—Loth, J., Keltische Literatur.—Stengel, E., Romanische Metrik.—Stengel, E., Altprovenzalische Sprache.—Stimming, A., Altprovenzalische Literatur.—Levy, E., Altprovenzalische Texte.—Neumann, F., Historische Französische Laut- und Formenlehre.—Stimming, A., Historische Französische Syntax.—Koschwitz, E., Neufranzösische Grammatik.—Fass, Chr., Französische Volksetymologie.—Sachs, K., Französische Lexikologie.—Behrens, D., Wilimotte, M., Hornung, A., Cledat, R., Goerlich, E. und Visling, J., Französische und Provenzalische Dialekte.—*Allfranzösische Literatur:* Vollmoeller, K., Volksepos.—Vollmoeller, K., Historische Literatur.—Freymond, E., und v. Zingerle, W., Kunstepos.—Langlois, E. und Mann, M. F., Didaktische Literatur.—Jeanroy, A., Lyrik.—Bonnard, J., Religiöse Literatur.—Cloetta, W., Französisches Drama im Mittelalter.—*Italienische Literatur:* Percopo, E., Antica Poesia Religiosa Italiana.—Monaci, E., Älteste Italienische Prosaliteratur.—Barbi, M., Dante.—Mazzoni, G., La Letteratura Petrarcesca nel 1890.—Crescini, V., Giovanni Boccaccio.—Rajna, P., Il Romanzo Cavalleresco Presso gli Italiani.—Renier, R., Italienische Literatur von 1400-1540.—Rossi, V., Letteratura Italiana dal 1540 al 1690.—Stiefel, A. L., Italienisches Theater im xvi. und xvii. Jahrhundert.—Wiese, R., Monti, Foscolo, Leopardi.

**REVUE DES LANGUES ROMANES, PUBLIÉE PAR LA SOCIÉTÉ POUR L'ÉTUDE DES LANGUES ROMANES. TOME XXXVIII (1895), NOS. 1-6.** *Contents:* Codorniu, Ch., Des Origines de la Langue et de la Littérature Espagnoles (deuxième article).—Barbier, Ch., Le Livre de Memorias de Jacme Mascaró (suite).—Camus, Jules, Un Manuscrit Namurois du xve Siècle.—Bibliographie.—Errata.—Berthele, Jos., Du Rôle de l'Enseignement Paléographique dans les Facultés de Lettres (premier article).—Reville, Ch., La Légende de Boileau (huitième article).—Mahul, Alph., Souvenirs d'un Collégien du Temps de l'Empire (p. p. L.-G.-P.: suite).—Joret, Charles, L'Hippoglossum Valentinum de Clusius.—Bibliographie.—Chronique.—Berthele, Jos., Du Rôle de l'Enseignement Paléographique dans les Facultés de Lettres (deuxième article).—Douais, C., Poésies ou Prières à la Vierge (xie et xlie

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# MODERN LANGUAGE NOTES.

Baltimore, February, 1896.

## THE THIRTEENTH ANNUAL CON- VENTION OF THE MODERN LAN- GUAGE ASSOCIATION OF AMERICA.

THE thirteenth annual meeting of the Modern Language Association of America was held at Yale University, New Haven, Connecticut, on Thursday, Friday, and Saturday, December 26, 27, and 28, 1895. The time was felt to be somewhat unfavorable, since Christmas fell in the middle of the week, for this made it inconvenient to those at a distance wishing either to come at all or to be present promptly on the opening day. It was a happy choice, therefore, that the place of meeting was New Haven, located centrally, for the largest portion of membership in the New England and Middle States. From this point of view the attendance was both large and representative.

The Association was called to order at 10 A. M., Thursday, in Osborn Hall. After the reading of the reports of the Secretary and the Treasurer, and the announcement of committees, the most important business of the meeting came up in the nature of a communication from Mr. H. Schmidt-Wartenberg of Chicago, the Secretary of the newly formed Central Modern Language Conference. In this letter were proposed two plans of coöperation and union; and the matter was referred to Mr. Kittredge (Harvard), Mr. Bright (Johns Hopkins) and Mr. Hart (Cornell) as committee to report thereon. This report was brought in by Mr. Kittredge on Friday afternoon and unanimously adopted. It provided that the Secretary send the communication to the Central Mod. Lang. Conference, and that the committee, with the addition of Mr. Tolman (Chicago), be empowered to act upon the conclusions reached. Four propositions were involved: 1. That the Central Mod. Lang. Conference be a branch of the Modern Language Association of America, all members of the former being *ipso facto* members of the latter. 2. That the fees be paid to one Treasurer, and that the Treasurer of the

Central Conference have authority to draw for necessary expenses. 3. That the Central Conference elect its own officers. 4. That the publications be edited, as hitherto, under the supervision of an editorial committee of which the Secretary of the Central Conference shall be one.

The social features of this meeting was one of its most delightful marks. In contrast with the meeting held the year before, when the hotels were in one part of the city and the University buildings in quite another, and one indulged in magnificent distances, everything in New Haven was centred about one spot—the green or common, distinguished by its rows of stately elms and its three churches, standing side by side. Every one, therefore, wherever his hotel or domicile, touched elbows constantly with all the others. Those present did not simply meet; they remained together for two or three days in closest intercourse, catching from the physical surroundings even, as well as from the atmosphere everywhere pervading, something of the genial and cordial Yale spirit. The place of constant rendezvous for the gentlemen of the Association was the Graduates Club House, the central point whither all the streams of social intercourse converged, and whence the seemingly inexhaustible stores of a most generous hospitality were ever dispensed. For the ladies' welfare there was a reception home, furnished with no less warm heartiness by the woman members of the Modern Language Club of Yale. Besides all this, many of the hospitable private homes of the city were opened to many of the visitors, and on Friday evening President and Mrs. Dwight extended their doors wide for all the attending members, with many invited guests.

The address of the President of the Association was assigned for Thursday evening. The President's address, possibly, may be considered as one of the permanent features of each meeting, so long as the present plan obtains of having a new presiding officer for each year. The President for this year feeling that he represented the English division of the Association, selected his subject with a

view to practical considerations and a criticism, in part, of existing conditions.

President Timothy Dwight of Yale University was first introduced, who extended a hearty welcome to the Association on behalf of Yale University to its buildings and grounds. He expressed gratification that the Association had honored Yale with its presence and was glad that so many were present. It was a pleasure to state that Yale was giving more attention to the English science than ever before, and he congratulated all that the English studies were taking a place that a generation ago did not know. He trusted that this meeting would strengthen the enthusiasm of all in attendance, and that the results would be in furtherance of English studies everywhere in this country.

Mr. Thomas R. Lounsbury next welcomed the Association on behalf of the Modern Language Club of Yale. What more striking example of the complete change that had occurred could be presented? Thirty years ago such an assemblage would have been impossible, and forty years ago it would have been difficult to persuade any one that it could ever be possible. It is difficult for the younger generation to know the obstacles that were in the way. There had been a petty smuggling trade in modern languages going on, which was winked at by the custom-house officials, so long as it was not too active. But the only linguistic wares that passed unchallenged in the ports of the collegiate degree were Latin and Greek. The speaker affirmed that the study of English is not only a revolution—the simple fact is that it has been created. In his own college course he never once heard the name of a single English author. The only book he had studied under the Professor of English Literature was Demosthenes on the Crown, in the original Greek. The modern languages to-day occupy their proper place in the curriculum not in derogation of other studies, but as contributing to the general good; and much of this was due to the men now present. With hearty congratulations on what the Association had done in the past and what it promised for the present, he yielded to one of the oldest of these pioneers from one of the youngest of the institutions, who,

he understood, was to stretch forth the chastening rod over all.

The President of the Association, Mr. James Morgan Hart of Cornell, then delivered his address on "English as a Living Language." The prophet Joel had declared: "Your old men shall dream dreams, your young men shall see visions." The present season was favorable, and he wished to unroll a vision to sympathetic gaze,—not one of text-book and ritual, but a vision of every-day homespun. 'English is a Living Language,' the professors, and the newspaper editors say. What is a living language? Certainly, not one that lives upon the past. English is our living language, but how and why do we use it? as masters at will, or because we have no other medium of possible expression? We are connected with schools and colleges, and every one of these has its official catalogue. Is the tone of these falling off? Do we say our say in clear idiomatic English, or does it bear the earmarks of haste and crudity?

Our college life of to-day has been made far more attractive by its undergraduate work, its fraternities, and its classes; but does the end of the century express itself better than in the sixties? The speaker believed that the general average had fallen off in thirty years. He had two grounds for thinking so; the one, general, and the other, personal. First, there were the Harvard reports. Our oldest and largest seat of learning, and the one most closely related to American letters, had to say that a large percentage of its students are ignorant of English. Would the Harvard of the sixties have had to do that? Second, there were personal reasons. He had been instructor in French and German for a short time at Cornell; returning after eighteen years he had noted differences. They now rejected students at Cornell notably deficient; but what a struggle it had cost to make the reform! Cornell had more than six instructors in English and paid them several thousand dollars a year to do what can be done, and ought to be done, elsewhere in the schools; the system was wasteful in the extreme.

Looking next at the schools, were professors ever satisfied with their preparatory students? The English question is wide, more compli-

cated and more subtle than that in Latin or in Mathematics. Clear formulation in Latin is possible; but no such formulation can be made in English. The professors in the colleges have no uniform standards of preparation, and they have none at all in the schools. Instances were furnished by the speaker indicating the demoralizing attitude of many of the schools. No candidate deficient in English should enter any department; the true principle is to make English a part of every study and let it dominate all.

A poor writer is a poor thinker and to make a matter intelligible is a part of the knowledge of any subject. We have to admit frankly that we are all hampered by the constant necessity of deciphering hieroglyphics; that the medium of communication is deficient; and this defect in English vitiates knowledge in every department, and defeats the ideals in culture towards which we are striving. The school ought to give this knowledge of English, not because it is needed in college, but because it is needed whether one go to college or not. 'Sacred to English' should stand over the door of every department.

Why should English thus dominate all others? Why should it have the veto power? The answer is a seeming paradox: because English is not a study, but an act of acquisition, slow and not easy of attainment. The sense-power of most persons is obtuse. This obtuseness is Anglo-American, generally, but it is essentially American; there is an impatience at etiquette and at all form, and one personally resents correction as one would a slur.

This is a manly age, and it is almost treason to utter the sentiment in the very citadel of athletics: but this fever for athletics is hard for the speaker to understand. He hazarded the prophecy that the twentieth century would be with him and not with the present ideals. The athletic field was furnishing the occasion for slang and tended to blunt the sense of delicacy.

The report of the Committee of Ten had not been overlooked. The results were a long, a very long, step towards the goal, but they were not final. This report suggests uniformity of requirements, but it does not pre-

clude 'cram,' and it does not prescribe method. In one reply from a well-known city school he found that teacher and pupils had to rush through all ten books of the course in one year. If this perversity was in the city, what of the back districts? Some of the selections on the committee's list were to be criticised; there were De Quincey's *Flight of a Tartar Tribe* and Burke's *Speech on Conciliation with America*. De Quincey is generally too highly cultivated an author for this purpose; but if he be chosen, why not take his autobiographical pieces or something more typical? *The Tartar Tribe* is not historic and has no peculiar humor. Burke is altogether too abstruse, except, perhaps, with a class of college men. Some would say they wished to make English difficult; but why should it be made difficult when it is no 'mystery,' as other studies are, but an art, and a gift? The task set is to attain to suitable expression, and for this purpose the value of a course in argumentative writing is very doubtful.

Thus far were perhaps nightmares; and now appeared a rose-colored vision. The speaker then outlined the course for preparation which he would recommend; and in his suggestions he wished to acknowledge that he had borrowed more than one idea from the city of Brooklyn, and the system now in operation under Mr. Maxwell, the Superintendent of Schools.

Upon the conclusion of the President's address, the Association was tendered a reception by the Board of Governors and members of the Graduates Club; and again, on the following evening, after other engagements had been fulfilled, yet another informal reception was held, and open house maintained for all visitors.

The programme for the meeting was unusually wide in character and extent, embracing not only a large number of papers, indeed, perhaps too large for the limited time, but presenting an unusual degree of diversity in manner and method. Two marked features of the English work was the presentation of four papers on Chaucer, and of a much larger proportion, than in other years, of questions connected with the study of literature. The interest in Chaucer was unquestionably a

tribute to the work and presence of Professor Lounsbury and to the attraction of the poet's personality, growing more and more strong, as the century draws to a close and brings the five hundredth anniversary of his death. The character of many of the literary papers, too, showed that there were fewer of the sort which treated of literature in formal, and even commonplace, language, on subjects naturally fit for inspiration; and that there was more hope for the literary work of the American university professor in the flavor and spirit caught from more than one of these papers.

The motion for the limitation in time which was made by Mr. J. B. Henneman (University of Tennessee) that papers should not exceed twenty minutes nor individual discussions five, was a necessity in the case and proved just to the largest number, though it worked to the detriment of a few papers where the final results could not be clearly reached.

For purposes of lucidity, in order better to indicate the scope and nature of the papers read, they are treated not in the order of the sessions, but divided, according to their natural subject-matter, under three heads:

- I. Romance languages, philology and literature.
- II. German-philology and literature.
- III. English, a. Phonetics and philology.
  - b. Chaucer.
  - c. General literature.

#### I. Romance Languages.

The first paper of the first morning session was read by Mr. P. B. Marcou (Harvard) on "The origin of the rule forbidding hiatus in French verse." He found this in the peculiar nature of the principles of accentuation in the French language and seemed to restrict the use of hiatus to certain modern learned words. Mr. E. S. Sheldon (Harvard) wished to accord more liberty to its occurrence.

In a paper on "The etymology of Provençal *estra* and Old French *estre*," Mr. H. R. Lang (Yale) sought to clear up the history of certain words of which no satisfactory explanation had hitherto been given; there were certain confusions from different words having assumed the same form, yet with a difference of meaning. Mr. H. A. Todd (Columbia), while finding it impossible not to agree with the

general conclusions, expressed a caution in not considering semasiology as yet worthy of the name of a science.

The paper on "The *chansons* of La Chièvre, French poet of the twelfth century," by Mr. A. B. Simonds (Columbia) was omitted in the absence of the writer.

Belonging rather to the sphere of literary history and interpretation were the three remaining papers on Romance subjects. The first of these was by Mr. L. O. Kuhns (Wesleyan) on the "Treatment of Nature in the *Divine Comedy*." This he limited to the consideration of certain physical characteristics of Dante's landscape, particularly those of the sea. Mountain beauty had been revealed by Rousseau and was a modern discovery.

The second paper was by Miss M. A. Scott (Baltimore) on "The Italian Novella." The purpose was to take some of these story books down from their shelves, and dust them, see what the *Novella* is like, how its character changed, and indicate the extent to which fully one-half of the plays in the Elizabethan drama are indebted thereto for their sources. The narrative and dramatic elements were distinguished; love and jealousy were the two main subjects treated; the feeling for nature was very striking—there were flowers and grass and birds, and there was always plenty of sunshine; and of 'moonshine' too. The *novella* was the literary form in which the genius of the Italian Renaissance had best expressed itself. Its spirit had usually been called 'pagan,' but the 'humanists' had never been fair to the 'pagans.'

The third paper was that of Mr. B. W. Wells (Sewanee, Tenn.). Reference had already been made to Rousseau and Romanticism by other speakers, and the object of this paper was to show how and why literary 'cosmopolitanism' began in France, and what part two important figures played in the evolution—with apologies to the paper of Mr. Marsh (Harvard) for the use of the word 'evolution.' The qualities of Richardson's style were set forth, among other things it being said that 'he accumulated huge masses of the insignificant;' and the ground for his popularity was sought, not in the fact that he was first and greatest, but that he was the most 'cosmopolitan.' It



was not long before Richardson's *Clarissa* was eclipsed by Rousseau's *La Nouvelle Héloïse*, 'the *Midsummer Night's Dream* of a private tutor.' Rousseau reaped the first fruits of 'cosmopolitanism' and became the herald of romanticism in France. Certain points in the paper were discussed by Mr. A. Cohn (Columbia) and Mr. H. Wood (Johns Hopkins). Mr. Cohn referred to Erich Schmidt's monograph on *Richardson, Rousseau, and Goethe*, and then desired light on the astounding popularity of *Clarissa*. He was one of the men who had tried to read *Clarissa*. Missionary work was hard to estimate, but he believed that not only *Clarissa*, but also the *Héloïse* was a work of the past. An impression was produced and it lasted until after 1830. Mr. Wood called attention to a comparative illustration in a reference to 'Grandison' in German literature; he considered Romanticism a sickness, and this illustration was an example of very quick and sudden contagion.

Two other papers were announced by title only: "A phonetic transcription of a Louisiana folk-lore tale" by Mr. A. Fortier (Tulane), and "Some unpublished poems of Fernan Perez de Guzman" by Mr. H. A. Rennett (Univ. Penn.).

While the papers on Romance topics were not so numerous as those in German and in English, yet almost each one was followed by an interesting discussion, such as but relatively few of the entire number of papers could receive, owing to the very perceptible feeling of constant pressure for time.

## II. German.

To what extent is it possible to recast in a higher mood the early legends of the German race, was asked by Mr. G. Gruener (Yale) in a paper on "The *Nibelungenlied* and *sage* in modern poetry." Each of the four modern versions was discussed, but despite certain excellencies in every case, the subject was still waiting for the coming of the poet to give it final form. There were inherent difficulties involved: the necessity of transforming naïve sentiments and characters into complex; the delineation of Siegfried's character; and the proper condensation of the epic elements. These difficulties were, however, not insur-

mountable, but there seemed to be connected with the subject a lack of imagination and of poetic invention. It were best, therefore, to let the matter rest and not have still another unsuccessful attempt to catalogue. No really great poet had yet been attracted by the subject; and even could there be another Shakespeare he would seek out other material.

Mr. H. S. White (Cornell) presented anew the evidence as to "The home of Walther von der Vogelweide." The details of his life were given so far as known, the various references in his works and other testimony extant were considered, and the nature and value of the speculation rife concerning the poet and his birthplace. Walther is the property of the entire German race; many lands and cities claim him; two monuments have been erected to his memory in different spots, and he is a good reminder how intellectual life is not without national recognition.

"Hübsche Historie von einem Ritter wie er bisset: a manuscript of the fifteenth century," was the subject of a paper by Mr. F. G. G. Schmidt (Johns Hopkins).

Three papers were presented on Goethe, corresponding somewhat with the multiplicity of Chaucer subjects in English. The first, by Mr. R. N. Corwin (Yale), treated "Goethe's attitude toward contemporary politics." It was contended that the unfavorable criticisms made on Goethe's political practice and creed were unfounded. His attitude during the revolution, the wars of liberation, and the movements for constitutional reform would compare favorably with that of the other great literary men; and if we do not apply latter-day standards, his positions are entirely consistent with patriotism.

The second among the number was a paper "Ueber Goethe's Sonette," contributed by Professor J. Schipper of the University of Vienna, and forwarded to the Secretary of the Association to be read. Owing to the late hour, Mr. J. W. Bright (Johns Hopkins) read the paper by title merely, commenting on the interest of the points discussed, and spoke of the honor to the Association in this recognition by Professor Schipper.

A third paper on Goethe, announced on the programme, was "Goethe's *Faust* and *ein*

*Christlich Meynender*, by Mr. G. M. Wahl (Williams).

The period of Romanticism claimed as large a share of the attention of the German students as those in Romance letters. Two papers were closely connected with this discussion; the one with the anticipation of the movement in the *Sturm und Drang* feeling, the other coming nearer to the close of the Romantic manifestations in Germany. In a paper on "The sources of the dramaturgical ideas of Lenz," Mr. Max Winkler (University of Michigan) considered Lenz as the type of the 'storm and stress' poet, who had proceeded from Diderot's and Rousseau's influence in France. The further influences of Shakespeare, Richardson, and Edward Young upon the storm and stress movement were set forth, and the ideas of the drama and of nature consequent thereupon. The example of Shakespeare was accepted as the right of genius to follow its own instincts, yet in doing so as following unconsciously fundamental laws which are necessary for the production of the drama. Lenz's *Hofmeister* was taken as a type in studying his method of treatment. The whole of the 'storm and stress' language was artificial and unnatural, being a conscious effort to realize its ideals. In discussing one point suggested; namely, 'Shakespeare's influence on the continent,' Mr. A. Cohn (Columbia) maintained that Voltaire's purpose was not to ridicule Shakespeare, but to make him known to a nation who did not know him; to declare virtually, that in spite of Shakespeare's bad taste he was yet a man of genius. The honesty of Voltaire's purpose is seen in his admirable prose translations and this attitude did not change during his life.

The paper of Mr. Kuno Francke (Harvard) on "The place of Schleiermacher and Fichte in the development of German Romanticism" was another chapter of a comprehensive treatment of the subject, begun in his published paper "The social aspect of early German Romanticism."

As a contribution to the history of the influence of German literature upon English and American thought and life, the paper by Mr. J. T. Hatfield (Northwestern University) on "John Wesley's translations (versions) of

German hymns" was fruitful in suggestion. The relation of certain of Wesley's hymns to their German originals was discussed, and different renderings of the same hymn or stanza indicated, showing the changes made, both good and bad, and giving an intimation of the indebtedness of the current hymnologies to German sources.

Two other papers brought Germany into still closer connection with things American. Mr. M. D. Learned (University of Pennsylvania) reviewed "A Wilhelm Tell ballad in America." At the time of the American Revolution, the story of Tell was repeated and circulated by the Swiss and German immigrants in Pennsylvania interested in the American struggle, naturally with modifications and variations introduced for political effect and to suit the American point of view. Within the period of the revolution there was a great activity in the history of the Tell saga and ballad on the continent, and in 1768 there appeared in Philadelphia what purported to be an accurate reprint of the Swiss copy. This version of the ballad was read, and by means of the variants and repetitions it was sought to determine the relations to the versions of the saga extant in Europe.

Mr. T. S. Baker (Johns Hopkins) presented, in a paper on "'Das junge Deutschland' in America," a further investigation in the same spirit. It treated of the 'Young Germany' movement which began in America in 1818, and which was social and political in its aims rather than literary—the endeavors, in a revolutionary tendency, of a younger civilization to cope with an older and to affect, from America, the politics and destinies of Europe.

Some papers, philological in import, were reported to the meeting by mere reading of the title: "The relations of Wulfila's alphabet to the Gothic Futhork," By Mr. G. A. Hench (University of Michigan); "Conjectural restoration of the so-called *Carmen Gothicum*," by Mr. A. Gudeman (University Penn.); and "W in Old Norse," by Mr. P. Groth (Brooklyn).

### III. English.

That a larger number of the papers presented would naturally be on English subjects might be anticipated from the great revival of interest of late years in the mother tongue and



its dialects and its literature. But the noteworthy feature of this meeting was the comparative absence of papers along philological lines in English, and the marked predilection for topics connected with literary study and literary art and influence.

On the dialectal side of the language, Mr. C. H. Grandgent (Boston) read a paper on "*Warmth: a study of the development and the disappearance of a stop between nasal and spirant in American English.*" The discussion was presented with the clearness and lucidity with which Mr. Grandgent is accustomed to deal with topics in phonetics. Unstudied speech shows abundant examples of the omission of stop sounds; namely, *ole man; las' night; mus' go; don' know; pun'kin*. Likewise there exist general confusion between forms like *mark* and *marked; talk* and *talked; sects* and *sex*. Statistical tables were given based upon answers to a printed circular received from one hundred and forty correspondents in different sections of the United States. The examples treated, illustrating the insertion or loss of a stop between nasal and spirant, were words like *bumptious, something, finds, sends, bench, inch, century*, etc.

Another paper treating certain uses of language was that of Mr. A. Ingraham (New Bedford) on "Overlapping and multiple indications."

Here, too, may be classified a paper by Miss M. A. Harris (Yale) on the "Origin and nature of language rhythm," substituted for the one announced on the programme, "Love in the poetic writings of the Elizabethan period and of the nineteenth century: a comparative study." The abstruse relations of rhythm were first considered and then certain physical relations of rhythm in language. The writer believed there were larger measures of unexplored rhythm, not only reasonable, but inevitable; that the glory of poetry was past, and that prose would give the highest enjoyment in obedience to laws which we may feel, but do not as yet understand; for we cannot even guess the future and higher laws to be revealed to keener minds than ours.

In the Old English (Anglo-Saxon) period there was no paper presented and but one announced by title: "Notes on the use of

cases after certain prepositions in Anglo-Saxon (*Ælfred, Ælfric, and the Chronicle*)," by Mr. H. M. Belden (University of Missouri).

Likewise, there was but one paper on the Middle-English period, if we except those on Chaucer. This was "*The Seege of Troy*, a Middle English romance," by Mr. C. H. A. Wager (Centre College). A sketch of the history of the *Troy* legend was outlined, and its popularity in medieval literature stressed, as the theme for numerous romances and dramas from the seventh to the sixteenth century.

The marked interest which the Chaucer discussions aroused has been commented upon above. The first of these papers was that of Mr. J. M. Manly (Brown) on "*Marco Polo and the Squier's Tale.*" The speaker desired to shed darkness rather than light upon the subject. The many confusions existing between Marco Polo and Chaucer's account were indicated, exception was taken to one or two of Professor Skeat's notes, and the conclusion reached that Chaucer could not have used Marco Polo, but that the confusions present in Chaucer's version were due to confusions existing in the originals employed by him—whatever these were.

The second Chaucer topic was "Chaucer's development in rime-technique" by Mr. George Hempl (University of Michigan); and was presented with remarkable clearness and force. Taking as test certain impure and certain cheap rimes, just wherein the art of the poet would be apt to improve, the ratio of the advance was given. In every case the *Duchesse* gave the largest number of such cheap rimes and *Troilus and Criseyde* the smallest. Where they occur most frequently in *Tr. and Cr.* it is in the inferior part where the moral dissertation is thrown in. Each of the *Canterbury Tales* is to be taken separately in ascertaining the figures, and where there is evidently no unity of production in a poem, even further divisions are to be made. This method of treatment showed one surprising difference from a commonly accepted theory. Ten Brink's *Studien* maintains that the story of *Palamon and Arcite* was first written in seven-line stanzas, and afterwards changed to the couplet in the later form. Apart from the improbability of turning more than two thou-

sand lines from stanzaic into couplet form, the belief was expressed that this was a myth. *Palamon and Arcite* was in the same form originally as the *Knight's Tale*; but there is difference in workmanship perceptible; and in the cases of the most important differences between this *Tale* and Boccaccio's story, the workmanship of the revision is clearly superior. We have then before us an interesting instance of Chaucer's revising work in a large portion of the poem. This argument carries with it as a consequence that the heroic couplet was used by Chaucer early in life, and Professor Skeat's dictum as to the period based upon the use of the seven-lined stanza and the couplet is consequently weak.

Very similar in purpose, though somewhat different in method, was the paper on "Some features of Chaucer's verse" by Mr. M. W. Easton (University of Pennsylvania). In the absence of the writer the paper was read by Mr. Homer Smith (University of Pennsylvania). The leading 'features' discussed were the trochaic short lines, changes of accent, syllable stress, logical stress, cæsura, and hiatus. While the order of intermediate works varied according to the test employed, as in Professor Hempl's paper, the *Duchesse and Troilus and Criseyde* represented the two extremes of art.

The remaining Chaucer topic was a study of the poet's art from a different point of view, that of literary construction, and took as its basis the work which had been declared above, upon empiric grounds, as Chaucer's artistic masterpiece. The subject of the paper was: "*Troilus and Criseyde*: a study of Chaucer's method of narrative construction," by Mr. T. R. Price (Columbia).

The poem contains a definite dramatic problem, and a definite dramatic solution, all bound together in dramatic unity. It is an illustration of the evolution of narrative form into the dramatic, and so it touches hand with our own time in drama and romance. There is the same psychological study of human character; the same grouping and sequence; the same mastery of constructive methods. This constitutes its discovery of principles of literary art which in romance and drama form the special glory of our nineteenth century. The passage on predestination is a blot, but

it shows Chaucer's conceptions on a question of human life. So in this story of human fate, the end is to be calculated from the beginning, and Chaucer thus again lays down the modern ideas of constructive art. The three chief male figures serve only for the elaborate portraiture of Criseyde. She becomes the chief character, binding all parts into a dramatic unity of action: the story really portrays a woman's fickleness in love.

Coming to the later period in English literature, two of the papers dealt largely with the personality of the subjects treated. These were "Notes on John Tiptoft, Earl of Worcester," by Mr. H. S. Pancoast (Germantown), and "Notes on Ben Jonson's quarrel with Marston," by Mr. J. H. Penniman (Univ. Penn.).

Mr. Pancoast wished to rescue from forgetfulness a figure prominent in the period of the New Learning in the fifteenth century, "the flower of virtue and nobleness" as Caxton called him, a lover of learning despite the din of arms in the contentions between York and Lancaster lasting a hundred years, a scholar and an aristocrat, a man of letters filled with the spirit of the new culture and one of the first fruits in England of the Italian Renaissance,—one who was checked and clogged in life and suffered the brutalizing fate of a bloody death. The story of his life serves as a brief chronicle of the temper of his age.

Mr. Penniman's paper sought to put an end to the longstanding quarrel between Ben Jonsons and Marston and Dekker, find out what it was all about, who was in the wrong, and what should be done with the culprits. There were ten years in which the quarrel assumed various phases, and there were twelve plays, appearing in this period, to be considered. The method was to take up each of these plays in detail, and to determine, with the help of all side-lights, the relative dates, the character and significance of the references made, and the persons to whom these would apply. This was one of the papers, which, unfortunately, could not be finished owing to the expiration of the time limit.

In the absence of the writer an announcement on "A study of the poetry of John

Donne," by Mr. M. G. Brumbaugh (Juniata) was passed over. Likewise a paper on "Two parallel studies in sociology: a comparison of certain features in a drama by Shakespeare and one by Ibsen," by Mr. C. B. Wright (Middlebury) was announced merely by title.

Treating a particular genus of literary production was a paper by Mr. Homer Smith (Univ. Penn.) on "The significance of Pastoral Literature." A definition of the Pastoral was given, which the writer found in a consistent picture of the lives and loves of shepherds and shepherdesses in a given place and country or an idealized account of fictitious shepherds and shepherdesses in the golden age. There followed classification of pastoral examples, based upon this definition, and taken largely from English literature, with distinctions and characteristics in every case.

The three remaining papers, each written with literary insight and delicacy, discussed questions of a more speculative nature and wider in their applications.

Mr. Brander Matthews (Columbia) treated "The conventions of the drama;" He would tell of the content of his paper, otherwise owing to the limitation in time he could not touch upon all the points as written. He defined the term 'convention,' explaining its meaning and applications by many entertaining illustrations.

The paper of Mr. Bliss Perry (Princeton) on "Fiction as a college study" was in so far pedagogical as it discussed the feasibility and advantages of making use of fiction as a study in the undergraduate course.

The paper of Mr. A. R. Marsh (Harvard) on "The comparative study of literature" secured the closest attention and interest.

There is a new phase in vogue, that of 'comparative literature.' There are journals on 'comparative literature' and professors of 'comparative literature'—the speaker himself one—but there is no consensus of opinion as to the meaning of the words. Some mean by this, comparing literatures in different languages, like Matthew Arnold's "idea of a disinterested endeavor to learn and propagate the best that is known and thought in the world." But until we are without our prejudices as to morals we ought not to be allowed

to have 'disinterested endeavors to learn and propagate.' A better definition would be found in the study of the origins, the development, and the manner of diffusion of themes. Take, for example, the diffusion of the beast fables. So M. Gaston Paris has pursued this method in his studies of the Charlemagne cycle; likewise, much of the work of the brothers Grimm might be reckoned here; and Professor Child in his "Ballads" has given us a monumental work of this kind. Here are studies that are richer in results than what we have hitherto had, and which will modify profoundly the traditional conceptions on the subject. They are views undeveloped both in theory and in practise; those who have followed along this path have done so by instinct rather than through fixed purpose. This study includes the bibliography or the technical literary history. It involves a tremendous change such as has occurred in the study of language. Literature is one of the provinces of universal nature, just as language is, and the only way of treating it is to study it thus. It ceases then to be a mere study of work distinguished for supreme moral excellence. The zoölogist does not limit himself to the finest specimens in the animal kingdom; nor does the philologist look only at certain words. In like manner the student of literature must study the whole body of literature. The Spanish proverb says, 'There are all kinds in the garden of the Lord.'

Julius Zupitza, Professor in the University of Berlin, and an honorary member of the Association, having died in the course of the year, a resolution of respect was offered by Mr. J. B. Hennemann (University of Tennessee), who desired to pay tribute to the memory of his former instructor.

The committee on the naming of officers for the following year, made, through its chairman, Mr. A. S. Cook (Yale) the following nominations, which were accepted:

For President: Calvin Thomas (University of Michigan).

For Secretary: James W. Bright (Johns Hopkins University).

For Treasurer: Herbert E. Greene (Johns Hopkins University).

## For the Executive Council:

- |                             |   |  |
|-----------------------------|---|--|
| East                        | { | Hugo A. Rennert<br>(University of Pennsylvania).   |
|                             |   | C. T. Winchester<br>(Wesleyan University).         |
|                             |   | Henry Johnson<br>(Bowdoin College).                |
| West                        | { | Albert H. Tolman<br>(University of Chicago).       |
|                             |   | John E. Matzke<br>(Leland Stanford Jr. Univ.).     |
|                             |   | Charles Harris<br>(Adelbert College).              |
| South                       | { | Alcée Fortier<br>(Tulane University).              |
|                             |   | Charles H. Ross<br>(Ala. Ag. & Mech. College).     |
|                             |   | W. Spencer Currell<br>(Washington & Lee Univ.).    |
| For Editorial<br>Committee. | { | A. Marshall Elliott<br>(Johns Hopkins University). |
|                             |   | H. Schmidt-Wartenberg<br>(University of Chicago).  |

The Committee on place of meeting, Mr. A. M. Elliott (Johns Hopkins), chairman, reported in favor of Cleveland, Ohio, accepting the invitation of the Adelbert College of Western Reserve University.

Before adjournment, by motion of Mr. O. F. Emerson (Cornell), a resolution of thanks to the officers of Yale University, to the Modern Language Club of Yale University, to the Graduates Club, and especially to President and Mrs. Dwight, for their kind and generous hospitality, was unanimously adopted.

The American Dialect Society met in convention on Friday, December 27th, at 2 P. M., with President E. S. Sheldon (Harvard) in the chair. The report of the secretary, Mr. E. H. Babbitt (Columbia), contained an interesting summary of the work done during the year. The most important action was the passing of a constitutional amendment creating life membership upon the payment of \$25.00. A committee, with Mr. O. F. Emerson (Cornell), chairman, was appointed to take charge of the reading work in search for dialect material, and another committee with Mr. George Hempl (Univ. Mich.), chairman, was to continue the work of distributing circulars for information in different parts of the country. There was discussed the feasibility of accumulating a library, the books offered by the English Dialect Society to serve as nucleus.

For the coming year, Mr. C. H. Grandgent (Boston) was chosen President and Mr. G. L. Kittredge (Harvard) Vice President, and the membership of the Executive Council was altered so as to be more widely distributed over the country.

J. B. HENNEMAN.

*The University of Tennessee.*

## THE FERRARA BIBLE. III.

## C.

- CABELLADURA, n. Cabello, R. Song. vii, 5.  
 CABREÑO, n. Pelos de cabres, R. Ex. xxv, 4.  
 Cf. Acad. cabrina, ant. piel de cabra.  
 CABRIOLA, n. Cabra montés, R. Sam. i, xxiv, 2. Diminutive of *cabra*.  
 CADAHALSO, n. Pulpito, R. Neh. viii, 4. Acad.  
 —ant. cadalso (catafalco).  
 CADILLO, n. Cachorro, R. Jud. xiv, 5. Acad.  
 —provincial de Aragón *cachorro*.  
 CAEDURA, n. Cuerpo muerto, R. Jud. xiv, 8.  
 ÇAFIRA, n. Saphiro, R. Job xxviii, 16.  
 CALABRINA, n. Cuerpo muerto, R. Lev. v, 2.  
 Sal.—ant. calavera, but this is not correct; it is the Lat. *cadaver*+*ina*. The change of *d* to *l* occurs also in *meleznar*, q. v. It has the same meaning in *El libro de Alexandre* 2264:

Mas daquesto non les quiso escuchar la reyna,  
 Ca querie recabdar e tornarse ayna :  
 Non querie longa-miente morar enna sentina  
 Ca toda era llena de mala calabrina,

The previous description of the bodies burning in Hell, which the Queen sees, at once indicates the meaning of *calabrina*, though *hedor*, as given by the annotator, is also appropriate here. In *Vida de Sancta Oria* 104 it evidently has the meaning of 'mortal body':

Los cielos son mucho altos, yo pecadriz mezuquina  
 Si una vez tornaro en la mi calabrina,  
 No fallare en mundo sennora nin madrina,  
 Por qui yo este cobre nin tarde nin ayna.

God will not grant Oria's prayer that she be immured alive, and she answers God that she is afraid to return to her mortal body. The annotator gives for *calabrina*: Casilla ó choza de Calabria. Acaso el poeta quiso significar metafóricamente el cuerpo, en cuanto es como habitacion del alma.

CALIENTURA, n. Calentura, R. Lev. xxvi, 16.  
 CAMPINA, n. Campo, R. Jer. xvii, 26. Cf. Acad. *campiña*.  
 CANEZA, n. Cana, R. Gen. xlii, 38. Sal.—ant. el color cano del pelo del hombre.  
 CANTIGA, n. Cancion, R. Ex. xv, 1. Bibl. Esp. lvii. Acad.—ant. cantar.  
 CAPTIVACION, n. Captividad, R. Chron. 2, xxviii, 13.  
 ÇAQUIÇAMINAR (concedro), v. Cubrir, R. Jer. xxii, 14. See Acad. *zaquizami*.  
 CARCAZ, n. Aljava, R. Is. xxii, 6. In Acad. only *carcaza* is given.  
 CARONAL, adj. Cercano, R. Lev. xviii, 6. 'Near of kin.' Cf. *Rimado de Palacio* 368: Fijo es de una mi prima, mi parienta caronal. Etym. from *carona*=*carne*.  
 ÇARRADURA, n. Capullo (i. e. prepucio), R. Gen. xvii, 11. Etym. from *çarrar*, q. v.  
 ÇARRAR, v. Cerrar, R. Gen. xix, 6. Bibl. Esp. lvii.  
 CASTIGUERIO, n. Castigo, R. Is. xxviii, 22. Sal.—ant.—  
 CATIVERIO, n. Captiverio, R. Ex. xii, 29.  
 CAVACAMIENTO, n. Diversas figuras, R. Kings 1, vi, 29. Cf. Sal. *cabaco* (poco us.) el zoquete que sobra despues de labrado el palo.  
 CEGUIDUMBRE, n. Ceguedad, R. Gen. xix, 11.  
 ÇENÇEÑA, n. Pan sin levadura, R. Gen. xix, 3. Sal.—ant.—  
 CERRADURA, n. Moldura, R. Ex. xxv, 25. Acad.—ant. encerramiento.  
 CINAMO, n. Canela, R. Ex. xxx, 23. Short form of *cinamomo*.  
 CINTERO, n. Cinto, R. xxviii. Bibl. Esp. lvii. Sal.—ant. el ceñidor que usaban las mujeres.  
 CINTURA, n. Delantal, R. Gen. iii, 7. This meaning is not given in the dictionaries.  
 CIRCILO, n. Pendiente, R. Gen. xxiv, 22. Acad. *cercillo* ant. *zarcillo*.  
 CLAREZA, n. Claridad, R. Ex. xxiv, 10. Sal.—ant.—  
 COBBIÇIADO, adj. Deseable, R. Gen. iii, 6. Part. of *cobdiciar*.  
 COBDIÇIAR, v. Desear, R. Gen. xxxi, 30. Sal.—ant. *codiciar*.  
 COBBIÇIOSO (à la vista), adj. Pleasant, Gen. ii, 9.

COBDO, n. Codo, R. Ex. xxv, 10. Sal.—ant.—  
 COBERTERO, n. Cubierta, R. Ex. xxv, 17. Acad.—ant.—  
 COGOMBRAL, n. Melonar, R. Is. i, 8. Formed from *cogombro*.  
 COMBLESA, n. Competidora, R. Sam. i, i, 6. Acad. *combleza*, manceba del hombre casado.  
 COMOLEÇER, v. Vex. Lev. xviii, 18. Hum. *angustiar*. Probably misprint for *commaleçer*. See *emmaleçedor*.  
 COMPAÑA, n. Compañia. Acad.—ant.—  
 COMPLIMIENTO, n. Consagracion, R. Ex. xxix, 22. Translation of Hebrew *millu'im consecraciones, perfecciones*. Pagn.  
 CONORTAR, v. Consolar R. 2, x, 2. Etym. *confortar*.  
 CONJURAR, v. Tomar juramento á uno, R. Gen. xxiv, 3. 'Make one swear.'  
 CONSUMICION, n. Consuncion, R. Deut. vii, 23. Sal.—ant.—  
 CORNEJAL (del altar), n. Cuerno. Acad. *cornijal*, punto, ángulo ó esquina de colchón, etc.  
 COSCOJA, n. Hojarasca, R. Ex. v, 12.  
 COSCOJAR, v. Coger, R. Ex. v, 7. COSCOGER, coger, R. Num. xv, 32. This strange form is of very frequent occurrence.  
 COXA, n. Pierna R. Song v, 15. Coja pierna R. Is. xlvii, 2. Acad.—ant. *corva*.  
 COXEDAD, n. Halting, Jer. xx, 10. Acad.—ant. *cojera*.  
 CRISVELO, n. Horno, R. Kings 1, viii, 51. Bibl. Esp. lvii. Acad.—ant. *candil*.  
 CUERO, n. Tez, R. Ex. xxxiv, 30.  
 CULEBRO, n. Serpiente R. Gen. iii, 1. Bibl. Esp. lvii *culuebro*. Acad.—ant. *culebra*.  
 CULPARSE, v. Haber pecado, R. Lev. v, 3.  
 CUYDADO, n. Consejo, R. Prov. v, 2.

## CH.

CHARAMELA, n. Flauta, R. Sam. i, x, 5. Bibl. Esp. lvii *charambela*. Sal.—ant. *churumbela*.  
 CHISMERO, adj. Murmurador, R. Is. xxix, 24.  
 CHRENCHA, n. Copete, R. Song. iv, 1. Same as *crencha*.

## D.

DATILAR, n. Palma, R. Ezek. xl, 16. Cf.

- Acad. datilera ant. palma que da por fruto el dátil.
- DECIPAR, v. Quebrar, R. Is. xxii, 25. Pent. abgeschnitten. Acad. decepar, ant. descepar.
- DECOLGAR, v. Colgar, R. Hos. xi, 7. Acad. —ant.—
- DEGOLLAMIENTO, n. Sacrifice, Chron. 2, xxx, 17. Acad.—ant. degollación.
- DEGOLLEO, n. Victima, R. Sam. i, xxiv, 11.
- DEGOLLIO, victima, R. Gen. xliii, 16. Translation of Hebrew *ûṭēbhôa'h* *teb-ha'h*.
- DEMINUIR, v. Menoscabar, R. Jer. xlviii, 37.
- DEMPOS, adv. Detras, R. Song. ii, 9. Etym. *de+empos*.
- DENDE, prep. Desde, R. Ex. xviii, 13. Acad. —ant.—
- DEPRENDER, v. Aprender, R. Deut. iv, 10. Cuervo: "Usóse hasta el siglo xvii."
- DERECHAR, v. Ir a mano derecha, R. Sam. 2, xiv, 19. See *aderechar*.
- DERECHERO, adj. Recto, R. Psalms xxxiii, 1. Bibl. Esp. lviii. Acad.—ant.—
- DEROCCADURA, n. Ruina, R. Amos ix, 11. Acad. derrocamiento ant.—
- DESACORAÇONAR, v. Quitar el corazon, R. Song. iv, 9.
- DESAFIUZAR, v. Desesperar, R. Is. xvii, 11. Bibl. Esp. lvii, Acad.—ant. desahuciar.
- DESCENIZAR, v. Limpiar la ceniza, R. Ex. xxvii, 3.
- DESCERVIGAR, v. Cortar la cabeza, R. Ex. xiii, 13. Acad.—tocar la cerviz.
- DESCOBERATURA, n. Desnudez, R. Gen. ix, 22. Acad.—ant. descubrimiento.
- DESCOJUNTAR, v. Descoyuntar, R. Gen. xxxii, 25.
- DESERTAMIENTO, n. Soledad, R. Jer. xlv, 6.
- DESFIUZARSE, v. Dejarse, R. Sam. i, xxvii, 1. Bibl. Esp. li, Acad. desfiuzar, ant. desconfiar.
- Deshijador, adj. Matador de los hijos, R. Ezek. xxxvi, 13. See *deshijar*.
- Deshijamiento, n. Orfandad, R. Is. xlvii, 8. Blitz. *beroubung der kinder*.
- Deshijar, v. Matar los hijos, R. Ezek. xxxvi, 14. Cast young ones. Gen. xxxi, 38. It is a translation of Hebrew *shâkhal*, for which Pagn. gives *abortire*.
- DESOLADURA, n. Desolation. Ex. xxiii, 29.

- DESPARZIDOR, n. Ablentador (i. e. aventador), R. Jer. li, 2. See *desparzir*.
- DESPARZIR, v. (Encender), R. Is. i, 11.—esparcir. Acad.—ant.—
- DESPEDREAR, v. Despedregar, R. Is. v, 2.
- DESPERTAR (la lança), v. Blandear, R. Chron. i, xi, 11.
- DESPEsa, n. Gasto, R. Ezra vi, 4.
- DESQUE, adv. Desde, R. Is. xviii, 2. Cuervo gives examples for it as late as the nineteenth century.
- DESRAYGAR, v. Desjarretar, R. Jos. xi, 6. Acad.—ant. desaraigar, but the first is the meaning here.
- DESSEOSSO, adj. Mendigo, R. Ex. xxiii, 6.
- DESTAJARSE, v. Alejarse, R. Is. xix, 6. Acad. destajar, ant. extraviar, descarriar.
- DESTELLAR (sangre), v. Esparcir, R. Lev. xvi, 14.
- DESVAINAR, v. Sacar la espada, R. Ex. xv, 9. Acad.—ant. desenvainar.
- DETARDARSE, v. Detenerse, R. Gen. xix, 16.
- DEVORAMIENTO, n. Tragamiento, R. Is. ix, 19.
- DEXADURA, n. Remision, R. Deut. xv, 1.
- DEZIOCHO, num. Diez y ocho, R. Gen. xiv, 14.
- DEZISEIS, diez y seis, R. Jos. xix, 22.
- DEZISIETE, diez y siete, R. Gen. viii, 4.
- DIMINUICION, n. Diminucion, R. Kings i, vi, 6.
- DOLADIZO, n. Esculptura. See introduction.
- DOLADURA, n. Idolo, R. Jud. iii, 19. Acad. —viruta que se saca de la madera acepillándola.
- DOLORIOSO, adj. Tentiente dolor, R. Gen. xxxiv, 25.
- DORMIMIENTO, n. Sueño, R. Job. xxxiii, 15. Acad.—ant. accion de dormir.

## E.

- EMBIADURA, n. (Cria), R. Deut. xxviii, 4. Translation of Hebrew *shēgar*. Primitivum, primogenitum boum tuorum (*vel*, emissio, *aut.* emissum. i. quod primo emittitur et eiicitur), Pagn.
- EMBIAMIENTO, n. Sending away, Ex. xviii, 2.
- EMBIAR, v. Dejar, R. xlix, 21. Let loose.
- EMBRIAGO, adj. Borracho, R. Is. xxviii, 3. Bibl. Esp. lvii. Acad.—ant. ebrio.
- ENMADURECER, v. (Ser maduro), R. Is. xviii, 5. To ripen.
- EMMALEÇEDOR, adj. Maligno, R. Psalms xxvi,

5. Sal. enmalecer ant. enfermar, but this meaning is neither in *emmalecedor* nor in *comolecer*; probably a verb *malecer* existed=malear or malhacer.
- EMMENTAR, v. Record, Ex. xx, 24. Bibl. Esp. lvii, ementar. Cf. acad. enmiente, ant. memoria ó mención.
- EMPOS, adv. En pos, R. Ex. xiv, 19. Acad.—ant.—
- EMPOLLA, n. Vejiga, R. Ex. ix, 10. Etym.= *Ampolla*.
- EMPUES, adv. Despues, R. Gen. v. 19. Bibl. Esp. lvii. Sal.—ant.—
- ENALTECEDOR, n. Ensalzador, R. Psalms ix, 14.
- ENCAMINADERO, n. Azel Itinerarius: *vel potius Iter vel Itio*. 1 *Sam* 20, 19. *Vel Lapis haazel. i* qui est signum transeuntibus per viam. Pagn. Reyna leaves the Hebrew untranslated and writes *Ezel*.
- ENCARCOMERSE, v. Podrir, R. Prov. x, 7. Etym. *en*+verb from *carcoma*.
- ENCASTILLADURA, n. Ciudad fuerte, R. Num. xxxii, 17.
- ENCAUAR, v. Imprint, Lev. xix, 28.
- ENCENÇARIO, n. Incensario, R. Lev. x, 1.
- ENCENEDURA, n. Lo quemado, R. Ex. xxii, 6.
- ENCIENÇO, n. Encienso, R. Ex. xxx, 34.
- ENCINTAMIENTO, n. Preñez, R. Gen. iii, 16. See *encintarse*.
- ENCINTARSE, v. Concebir, R. Gen. iv, 1. Cf. Sal. encinta, que se dice de la mujer preñada.
- ENCOBERTURA, n. Escondedero, R. Psalms lxi, 5.
- ENCOMENDANÇA, n. Mandamieuto, R. Gen. xxvi, 5.
- ENCONAMIENTO, n. Suciedad, R. 1, xv, 12. In other places the same Hebrew word is translated by *boniga*, q. v.
- ENCORONADERO, adj. Coronado, R. Is. xxiii, 8.
- ENCORONAR, v. Coronar, R. Psalms viii, 5. Cf. Bibl. Esp. lvii *encorantar*, rodear.
- ENDURAR, v. (Agravar), R. Chron. 2, x, 4. It means 'to make last,' cf. Sal.—ant. hacer durar.
- ENDURESCERSE, v. Haber trabajo en su parto, R. Gen. xxxv, 16. Fortificarse, R. Jud. iv, 24.
- ENFAMBRESCER, v. Hacer haber hambre, R. Deut. viii, 3.
- ENFAMBRESCERSE, v. Haber hambre, R. Gen. xli, 55. Cf. Sal. enfambreecer, ant. padecer hambre.
- ENFIURIARSE, v. Asegurarse, R. Jud. ix, 26.
- ENFORTESCERSE, v. Ser mas fuerte, R. Gen. xxv, 23.
- ENGENDRADOR, n. Progenitor, R. Gen. xlix, 26. Acad.—ant.—
- ENGLUTIR, v. Tragar, R. Gen. xli, 7. Acad.—ant. engullir.
- ENGRACIAR, v. Tomar en merced, R. Deut. vii, 2. Acad.—ant. agradar, caer en gracia.
- ENGRANDESCER, v. Crecer, R. Gen. xxxviii, 11.
- ENGRAVECESERSE, v. Ser agravado, R. Gen. xlviii, 10.
- ENGROSAMIENTO, n. De—, engordado, R. Jer. xlv, 21.
- ENLOSAMIENTO, n. Solado, R. Song. iii, 10. Cf. Acad. enlosar.
- ENREYNAR, v. Reynar, R. Jos. xiii, 10.
- ENSAÑADERA, n. (Cuervo marino), R. Lev. xi, 19. Translation of Hebrew 'anâphâh Nomen auis *quam alii* Picam, *alii* Miluum *appellant*, Pagn., but under 'ânoph which is the stem of this word, he gives *Irasci*, which explains the formation of the word.
- ENTAJADURA, n. Grabadura, R. Ex. xxviii, 11. See *entajar*.
- ENTAJAR, v. Grabar, R. Ex. xxviii, 9. Etym. =*entallar*.
- ENTARTAMUDESCIDO, part. De lengua tartamuda, R. Is. xxxiii, 19.
- ENTEGRAR, v. Entregar, R. Gen. xiv, 20. Bibl. Esp. lvii.
- ENTROPIEÇO, n. Lazo, R. Ex. x, 7. Acad.—ant. tropezon.
- ENVOLUNTAR, v. Take upon oneself, Gen. xviii, 31. Dar de su voluntad, R. Ex. xxv, 2.
- ENXABIDO, adj. Desabrido, R. Job vi, 6. Etym: Lat. *insipidus*, given in Koerting.
- ENXAGUAR, v. Rinse, Lev. vi, 28. Sal.—ant. enjuagar.
- ENXALÇAMIENTO, n. Dignidad, R. Gen. xlix, 3. Bibl. Esp. lvii *enxaltamiento*, exaltacion.



ERESCE, v. Anger, Gen. iv, 5. The connection of this word with *ercer*, *ergir*, etc., levantar is not apparent to me; probably it is to be connected with *erizar*; yet the following word seems to indicate that it really means 'to rise.'

ERESCIMIENTO (de furor), n. Great anger. Ex. xi, 8. See *erescer*.

ERRADA, n. Ramera, R. Gen. xxxiv, 31.

ERRAMIENTO, n. Confusion, R. Micah vii, 4.

ERRAR, v. Fornicar, R. Lev. xix, 29.

ESCALENTARSE, v. Grow warm, Gen. xviii, 1. Bibl. Esp. lvii. Acad.—ant. calentarse.

ESCALLENTARSE, v. Calentarse, R. Gen. xxx, 38. Bibl. Esp. lvii.

ESCANCIANIA, n. Oficio (del maestresala), R. Gen. xl, 22. *Vaso de escanciania*, vaso de beber, R. Kings i, x, 21.

ESCAPADIZO, n. Uno que escapó, R. Gen. xiv, 13.

ESCAPADURA, n. Escape, Gen. xxxii, 8.

ESCARNIDOR, adj. Escarnecedor, R. Is. xxix, 20. Acad.—ant.—

ESOGEDURA, n. Choice, Gen. xxiii, 6. ESCOGIDURA, the chosen ones, Ex. xv, 4.

ESCONDEDIJO, n. Escondedero, R. Is. xxxii, 2.

ESCONJURAR, v. Conjurar, R. Chron. 2, xviii, 15.

ESCOPETINA, n. Saliva, R. Is. i, 6. Acad. escupitina fam. escupidura.

ESCOSSEDAD, n. Virginidad, R. Deut. xxii, 14. Cf. Acad. *escosa*, provincial de Asturia, aplicase á la hembra de cualquier animal doméstico que deja de dar leche. The etymology is probably Lat. *excussa*, shaken out, i.e., the udder.

ESCUCHAMIENTO, n. Sentido, R. Kings 2, iv, 31.

ESCUENTRA, prep. delante, R. Gen. ii, 18. Bibl. Esp. lvii *escontra*.

ESCULCA, n. Espion, R. Gen. xlii, 11. Bibl. Esp. li. Acad.—ant. espía.

ESCULPAMIENTO, n. Lo oculto, R. Job. xxxix, 11.

ESCULPIDURA, n. Figura, R. Chron. 2, ii, 7. Acad.—ant. grabadura.

ESCULPIMIENTO, n. Entalladura, R. Kings, i, vi, 18.

ESCURESCERSE, v. Oscurecerse, Gen. xxvii, 1. ESCURO, adj. Oscuro, Lev. xiii, 21.

ESECUTACION, n. Visitacion, R. Num. xvi, 29. ESECUTAR, v. Visitar, R. Num. xvi, 29.

ESMOVERSE, v. Huir, R. Gen. xxxi, 40. *Ir*, R. Jud. ix, 9.

ESMOVIDO, adj. Vagabundo, R. Gen. iv, 12.

ESMOVIMIENTO, n. Estremecimiento, R. Deut. xxviii, 25. Translation of Hebrew *za'-harâh commotio* Pagn.

ESPACIAR, v. (Tener refrigerio), R. Sam. i, xvi, 23. Pent. derkwiken. Cf. Acad. *espacio*, ant. recreo.

ESPANDIDURA, n. Estendimiento, R. Gen. i, 6. Sal. expandir, ant. extender.

ESPARTIDURA, n. Mitad, R. Gen. xv, 17. Division. See *espartir*.

ESPARTIMIENTO, n. Division. R. Jud. v, 15. See *espartir*.

ESPARTIR, v. Repartir, R. Gen. ii, 10.

ESPARZIDERA, n. Bacin, R. Ex. xxvii, 3. Translation of Hebrew *mizraq*. Vas ex quo spargitur, aqua *aut* sanguis, *vel* vinum from *zâraq* spargere, aspergere Pagn.

ESPAVORECERSE, v. Estar temeroso, R. Deut. xxviii, 66.

ESPERIMENTAR, v. Tentar, R. Ex. xv, 25.

ESPICA ROMANA, n. Cañafistula, R. Ezek. xxvii, 19. I am unable to ascertain why the 'spikenard' which seems to be meant here is called 'Roman.'

ESPINAL, n. Zarzal, R. Is. vii, 19.

ESPIRITO, n. Espiritu, R. Gen. vi, 3. As a rule the form *espiritu* is used.

ESPREMIR, v. Hollar, R. Mal. iv, 3.

ESVAVNAR, v. Sacar la espada, R. Jud. ix, 54. See *desvaynar*.

ESTAJAR, v. Cubrir, R. Lament. iii, 44. Probably to be connected with *tejar* cûbrir.

ESTANCIA, n. Título (the later editions have *pillar*), R. Gen. xxxv, 14.

ESTATUA, n. Stature, Lev. xxvi, 13.

ESTELLAR, v. Esparcir, R. Ex. xxix, 21. See *destellar*.

ESTENDIMIENTO, n. Obra extendida, R. Kings i, vii, 29.

ESTONCES, adv. Entonces, R. Ex. iv, 10. Acad.—ant.—

ESTRADAR, v. Spread, Is. xiv, 11. Formed from *estrado*.

ESTRAÑEDAD, n. Dioses de—, Dioses agenos, R. Gen. xxxv, 2.



- ESTREMICION, n. Estremecimiento, R. Gen. xxvii, 33.  
 ESTRENAMIENTO, n. Dedicacion, R. Ezra. vi, 16.  
 ESTROMPEÇAR, v. Trompezar (i.e. tropezar), R. Deut. vii, 25.  
 ESTROMPIÇO, n. Trompezon, (i. e. tropezon), R. Deut. vii, 16.  
 ESTRUMENTO, n. Instrumento, R. Psalms lxxi, 22. Armas, R. Chron. i, xii, 33. Bibl. Esp. lvii estrument. Sal.—ant.—  
 ESTUCIARSE, v. Consultar astutamente, R. Psalms lxxxiii, 4. Probably misprint for *astuciarse*.  
 ESTULTAR, v. Castigar, R. Zach. iii, 2. Pent. anschreien. The meaning, to judge from its derivation from *estulto*, seems to be 'to call names.'  
 EXEMPLAR, v. Ser proverbialdor, hacer proverbio, R. Ezek. xvi, 44.  
 EXEMPLO, n. Parabola, R. Prov. x.  
 EXTRINSICO (patio), adj. (Patio) de afuera. R. Ezek. xlii, 3.

## F.

- FACE, n. Monton, R. Ex. xxii, 6. Cf. Acad. *haza* ant. monton.  
 FALSAR, v. Faltar, R. Ex. viii, 29. Esp. li, lvii. Acad.—ant. falsear.  
 FARROPEA, n. Cadena, R. Jud. xvi, 21. Bibl. Esp. lviii. Acad.—provincial de Asturias, *arropea*.  
 FAXINA, n. Monton de trigo, R. Job. v, 26. See Acad. *hacina*.  
 FERRUGEN, n. Orin, R. Is. xl, 15. Etym. Lat. *ferruginem*.  
 FIEZ, n. Liquido, R. Is. xxv, 6. Blitz anthejwenter wajn. Cf. Acad. fez ant. hez.  
 FIRMAMENTO, n. Alianza, R. Ex. xxiii, 32. FIRMAMIENTO, concierto, R. Gen. vi, 18.  
 FIUZIA, n. Boldness, Gen. xxxiv, 25. Bibl. Esp. li. Acad.—ant. fiducia.  
 FLASCO, n. Barril, R. Sam. 2, vi, 19. Same as *frasco*.  
 FONSADO, n. Host, Gen. ii, i. Bibl. Esp. lvii. Acad.—ant. ejercito, hueste.  
 FORTEZA, n. Fortaleza, R. Dan. iv, 27.  
 FRAGUAR, v. Edificar, R. Gen. ii, 22. Used in the general sense of 'building,' whether of iron, stone or wood.

- FRUCHIGOSO, adj. Fructífero, R. Gen. xlix, 22.  
 FRUCHIGUOSO, fertil, R. Is. xxxii, 12. See *fruchiguar*.  
 FRUCHIGUAR, v. Multiplicar, R. Gen. xxii, 17. Popular form of *fructificar*, which is given Hos. iv, 10.  
 FUERO, n. Estatuto, R. Ex. xv, 25. Tarea, R. Ex. v, 14. Racion (portion) R. Gen. xlvii, 22.  
 FUESSA, n. Sepultura, R. Gen. xxiii, 4. Acad.—ant.—  
 FUNDAGE, n. Translation of Hebrew *shēmālm*. Faeces quae seruantur in imo vasis Et Defaecata i. a faecibus purgata. Is. xxv, 6. Connected with *fundo*.

## G.

- GALLOMONTES, n. Abubilla, R. Lev. xi, 19. Translation of Hebrew *dúkhphath* Gallina siluestris, Pagn.  
 GAVILLAR, v. Hacer gavillas, R. Psalms. cxxix, 7.  
 GENELOSIA, n. Genealogia, R. Ezra. viii, 3. Sal.—ant. vulg.—  
 GENELOSIAR, v. Contar por primogenitura, R. Chron. i, v, i. See *genelosia*.  
 GENERANÇIO, n. Generacion, R. vi, 5. Occasionally *generacion* occurs. This form is to be explained as passing to the large class of words in *to*; the introduction of *n* is probably due to analogy with the numerous words in *ancia*.  
 GORGERA, n. Escudo, R. Sam. i, xvii, 6. Du Cange has: *gorgeria*, armatura qua guttur tegitur. Gal. *gorgerin*, paucis *gorgerie*.  
 GRAVEZA, n. Peso, R. Is. xxi, 15. Bibl. Esp. li. Acad.—ant. gravedad.  
 GUARDIA, n. Observancia, R. Gen. xxvi, 5. Translation of Hebrew *vayishmôr mishmartî*, guardó mi guardia.  
 GUSANEAR, v. Criar gusanos, R. Ex. xvi, 20.

## H.

- HECHA, n. Obra, R. Jer. li, 10. Acad.—ant. hecho.  
 HERMOLLESCER, v. Producir yerba, R. Gen. i, ii. Translation of Hebrew *tadshê' deshe'*. See *hermollo*.  
 HERMOLLO, n. Yerba, R. Gen. i, ii. Etym. Lat. *germen*.  
 HIGO-SOSO, n. Cabrahigo, R. Kings i, x, 27.

HIGO-SOXO R. Amos vii, 14. HIGOSOCO, higueral, R. Chron i, xxvii, 28. For etymology see *soso*.

HINOJO, n. Pierna, R. Ex. xxix, 17. Acad.—ant. rodilla.

HORNALLA, n. Chimenea, R. Lev. xi, 35.

HOSTALERA (mujer), adj. Ramera, R. Kings, i, iii, 16. Acad.—ant. mesonera.

### I.

INMUNDARSE, v. Ser inmundo, R. Lev. xii, 2.

INTEÑIR, v. Teñir, R. gen. xxxvii, 31.

INTRINSICO, adj. La casa la intrínseca, la casa de dentro, R. Kings i, vi, 27.

### J.

JURA, n. Juramento, R. Gen. xxiv, 41. Acad.—ant.—

### L.

LABRIO, n. Lip, Ex. vi, 12.=labio. Bibl. Esp. lvii.

LAMPAROSO, adj. Teniente sarna, R. Lev. xxi, 20. Cf. Acad. *lamparón*, escrofula en el cuello.

LAPA, n. Cueva, R. Gen. xxiii, 9. Cf. Port. *lapa*; for etymology see Dietz and Körting.

LASSARSE, v. Cansarse, R. Jud. iv, 21. Acad.—ant.—

LAZERAR, v. Trabajar, R. Jos. xxiv, 13. LAZRAR elsewhere. Acad. *lazarar*, padecer y sufrir trabajos y miserias.

LAZERIO, n. Trabajo, R. Gen. v, 29. See *lazerar*. Bibl. Esp. lvii.

LEMUÑO, n. Luto, R. Gen. xlix, 10. LLEMUNHO, R. Gen. xxvii, 41. Du Cange gives *lemines*, exsequiae. I cannot ascertain the etymology.

LEÑO LOE, n. Aloes, R. Prov. vii, 17.

LIGADERO, n. Bundle, Sam. i, xxv, 29.

LIMPIEZA, n. Expiación, R. Ex. xxix, 14.

Translation of Hebrew 'hatá'th from hâtá' expiare, mundare, Pagn.

LIÑA, n. Regla, R. Is. xlv, 13.=linea.

LISTA, n. Redecilla, R. Is. iii, 18.

LUMBRAL, n. Poste, R. Ex. xii, 7. UMBRAL, Ex. xxi, 6. In the Bible *lumbral* (umbral) always means *doorpost*.

LUNAR, n. Luneta, R. Is. iii, 18.

LUSTROR (de la espada), n. Espada reluciente, R. Deut. xxxii, 41.

### LL.

LLAMADURA, n. Convocación, R. Ex. xii, 16.

### M.

MACHINA, n. Reina, R. Jer. xlv, 18. The queen of stars is meant, and I am not able to ascertain the origin of the word; perhaps it is *matutina*, 'the morning star.'

MAGREZA, n. Flaqueza, R. Is. x, 16. Acad.—ant. magrez.

MALDICO, part. Maldito, R. Gen. xlix, 7. Acad.—ant.—

MALFECHORIA, n. Maldad, R. Lev. xix, 29.

MALINIDAD, n. Iniquidad, R. Is. i, 16. See *malino*.

MALINO, adj. R. Is. i, 4.=*maligno*.

MAMPARANÇA, n. Pabellon, R. Ex. xxvi, 36. Same as *amparança*, q. v.

MANANTIO, n. Flujo, R. Lev. xv, 32. Acad.—ant. *que mana*.

MANCEBEZ, n. Juventud, R. Psalms lxxxix, 45. Sal.—ant.—

MANDRAGOLA, n. Mandragora, R. Gen. xxx, 14.

MANIERAR, v. Temblar, R. Is. x, 29. ?

MANIR, v. Quedar, R. Ex. xxiii, 18.

MAÑERA, adj, Estéril, R. Gen. xi, 30. Acad.—ant. machorra.

MARUECO (Macho), R. Gen. xxxi, 10. Translation of Hebrew 'hatôdim. Hirci maiores, qui praecedunt capras. Pagn. This form for *morueco*, makes Diez's derivation from Lat. *mas* more probable than Körting's from *Moro*; yet the form MORRUECO occurs Num. vii, 17.

MAYORAL, n. Principe, R. Gen. xii, 15. Acad.—ant.—

MAYORGARSE, v. Prevalecer, R. Gen. vii, 18. Verb derived from *mayor*.

MAGAJA, n. (Dinero), R. Sam. i, ii, 36. Pagn. *obolus*. Same as *migaja*.

MELEZINA, n. Medicina, R. Jer. viii, 22. For change of *d* to *l* see *calabrina*. Bibl. Esp. lvii.

MELEZINADOR, adj. Sanador, R. Ex. xv, 26. See *melezina*.

MELEZINAR, v. Sanar, R. Gen. xx, 17. See *melezina*.

MEMBRACION, n. Memorial, R. Ex. iii, 15.

MEMBRANÇA, n. Memoria, R. Ex. xii, 14. Acad.—ant.—

MEMBRAR, v. Acordarse, R. Gen. viii, 1.

Acad. membrarse, ant.—

MEOLLERA, n. Mollera, R. Gen. xlix, 26.

MERIDION, n. Mediodía, R. Gen. xiii, 1.

Acad.—ant.—

MERIN, ? , n. Amargo, R. Deut. xxxii, 24.

The J. G. translations leave the Hebrew *meriri* untranslated; hence it is, perhaps, a misprint for *meriri*; if not it is to be connected with Lat. *amarum*.

MESADURA, n. Calva, R. Lev. xi, 5.

MESONERA, n. Ramera, R. Jos. ii, 1.

MESTURERO, adj. El que chismeá, R. Lev. xix, 6. Bibl. Esp. li-lvii. Acad.—ant. que descubria, etc., el secreto.

MILLARIA, n. Diez mil, R. Lev. xxvi, 8.

MIRADERO, n. Ventana, R. Kings I, vii, 4.

MISMEDAD (del día), n. Este mismo día R. Lev. xxiii, 14. Translation of Hebrew 'hezem hayôm.

MORADIZO, n. Advenedizo, R. Gen. xxiii, 4.

MOVIDA, n. Jornada, R. Ex. xvii, 1.

MOVIDO, n. Vagabundo, R. Gen. iv, 12.

MOYLLAR, v. Bramar, R. Jer. li, 38. Same as *maullar*.

MUCHIGUAR, v. Multiplicar, R. Gen. i, 22. The popular form of *multiplicar* which occurs side by side with it in Jer. xxx, 19. Bibl. Esp. lvii.

MUDADERA, n. Ropa de muda, R. Is. iii, 22. Cf. Bibl. Esp. lvii, *mudadura*.

MULLAR, n. Tuetano, R. Is. xxv, 6. Of the same origin as *meollera*.

MUNDAR, v. Expiar, Ezek. xlv, 20. From Lat. *mundare*; see Körting.

## N.

NADEAR (nada), v. Desvanecer con vanedad, R. Job. xxvii, 12. Translation of Hebrew *hebbhel tehbâlû*.

NICOLO, n. Onyx, Ex. xxv, 7. Cf. Low Lat. *nichilus*, and Span. *nicle*.

NIERVO, n. Nervio, R. Gen. xxxii, 32. Acad.—ant.—

NOVIDAD, n. Desposorio, R. Jer. ii, 2.

## O.

OCHAVO, adj. Octavo, R. Ex. xx, 30. Acad.—ant.—

OJEAR, v. Mirar de través, R. Sam. I, xviii, 9.

OREJAL, n. Zarcillo, R. Is. iii, 20.

ORNAMIENTO, n. Atavios, R. Ex. xxxiii, 4.

OTORGAR, v. Celebrar, R. Psalms lxxxix, 5.

OYDA, n. Nuevas, R. Gen. xxix, 13. Translation of Hebrew *khishmô'ha et shêm-'ha*.

OYNA, n. Endecha, R. Ezek. xix, 1.

OYNADERA, n. Endechadera, R. Jer. ix, 17. See *oyna*.

OYNAR, v. Endechar, R. Jud. xi, 57. See *oyna*.

## P.

PASCUA, n. Fiesta, R. Ex. xxiii, 16.

PASCUAR, v. Celebrar fiesta, R. Ex. v, 1.

PASSEAMIENTO, n. Going, Sam. 2, v, 24.

PECHAR, v. Dar presente, R. Ezek. xvi, 33. Bibl. Esp. lvii.

PECHORAL, n. Pectoral, R. Ex. xxxv, 9.

PEDRISCADO, adj. Overo, R. Zac. vi, 3. Formed from *pedrisco*, hence 'speckled.'

PELEGRINAR, v. Peregrinar, R. Gen. xii, 10.

PENDOLA, n. Cincel, R. Jud. v, 14. Pen. Bibl. Esp. li-lvii *pendola*, pluma.

PEÑORAR, v. Tomar prenda, R. Deut. xxiv, 6. Acad.—ant. pignorar.

PERCANTO, n. Sin percanto, no encantado, R. Eccl. x, 11.

PERDONANÇA, n. Expiación, R. Ex. xxix, 36.

PERDONAR, v. Espiar, R. Ex. xxix, 36.

PERFUNDARSE, v. Profundum petere (Pagn.), Is. vii, 11.

PESGADO, adj. Grave, R. Gen. xii, 10.

PESQUERIR, v. Buscar, R. Lev. xiii, 36. Acad.—ant. perquirir. Bibl. Esp. li.

PESTAÑUDO, adj. The J. G. translations give for the Hebrew *gibhên dî mtn*. Bremen *zajnen ganz lang*, 'the hair (lit. eyebrows) of the loins are long.'

PIADAR, v. Perdonar, R. Lament. ii, 21. Cf. *apiadar*.

PICON, n. Martillo, R. Kings I, vi, 7. Same as *pico*.

PIELAGO, n. Manadero, R. Sam. 2, xxii, 16. Acad.—ant. estanque.

PLENISMIDAD, n. Entereza, R. Gen. xx, 6. See *plenismo*.

PLENISMO, adj. Perfecto, R. Gen. vi, 9. = *plenisimo*.

PLOMBINA, n. Plomo, R. Is. 28, 17. Plummet. *Plomina*, R. Kings 2, xxi, 13.

POBLADOR, adj. Habitador, R. Psalms xxx, 8.

PODESTADOR, n. Señor, R. Gen. xlii, 6.

PODESTANIA, n. Dominion, rule, Gen. i, 16.  
 PODESTAR, v. Señorear, R. Gen. i, 18.  
 PORPASSAR, v. Traspasar, R. Num. xxiv, 13.  
 POSSUIR, v. Poseer, R. Is. xi, 11.  
 POSSUYDOR, n. Possessor, Is. xli, 15. See *Possuir*.  
 POSTRIMERIO, adj. Que vendrá, R. Psalms xlviii, 13.  
 PREAR, v. Saquear, R. Gen. xxxiv, 27. Acad.—ant.—  
 PRIMERIA, n. En la—, antes, R. Gen. xiii, 4. Acad.—ant. principio. Bibl. Esp. lvii.  
 PRODUZIMIENTO, n. Production, Is. xxxiv, 1. Acad.—ant. producción.  
 PROFUNDARSE, v. Escondarse, R. Jer. xlix, 8.  
 PROFUNDINA, n. Profundo, R. Ex. xv, 5.  
 PSALMEAMIENTO, n. Cantico, R. Sam. 2, xxiii, 1.  
 PSALMEAR, v. Cantar, R. Sam. 2, xxii, 50.

## Q.

QUATREGUA, n. Carro, R. Gen. xli, 43. Acad. cuatrega, ant. cuadriga.  
 QUATROPEA, n. Bestia, R. Gen. i, 24. Acad. cuatropea, ant.—. Bibl. Esp. lvii.  
 QUEBRANTARSE, v. Humillarse, R. Ex. x, 3.  
 QUERELLARSE, v. Murmurar, R. Ex. xv, 24.  
 QUERENCIA, n. Amor, R. Ezek. xxiii, 17. Acad.—ant.—  
 QUIETE, adj. Sin culpa, R. Prov. xxviii, 20. Same as *quieto*.  
 QUINTEADO, adj. De cinco esquinas, R. Kings i, vi, 31.  
 QUITANÇA, n. Repudio, R. Is. i, 1. See *quitar*.  
 QUITAR, v. Absolver, R. Ex. xxxiv, 7.  
 QUITE, adj. Absuelto, R. Ex. xxi, 19. Same as *quito*.  
 QUITO, adj. Repudiado, R. Lev. xxi, 7.

## R.

RABDON, n. Turbion, R. Is. xxv, 4. Flujo, R. Ezek. xxiii, 20. Etym. from Lat. *rapidus*.  
 RAMADA, n. Enramada, R. Jer. iv, 7. Acad.—ant.—  
 RAYGABLE, adj. Natural, R. Num. xv, 29.  
 RAZONADOR, n. Arbitro, R. Job. ix, 33. Acad.—ant. el que aboga.  
 RAZONAR, v. Juzgar, R. Gen. xxxi, 37. Acad.—ant. decir en derecho, abogar.  
 REAL, n. Cuadrillo, R. Gen. xxxii, 7. This

word is exclusively used for 'camp.'

REBELLADOR, n. Rebelde, R. Num. xx, 10. see *rebellar*.  
 REBELLAR, v. Levantarse, R. Gen. xiv, 4. Sal.—ant. ser rebelde.  
 REBELLO, n. Fraude, R. Ex. xxii, 9. Trespass.  
 REÇEBIBLE, adj. Delightful, Gen. viii, 21.  
 RECONTAR, v. Contar, R. Gen. xxiv, 66. Relate.  
 RECUA, n. Compañía (of men), R. Gen. xxxvii, 25.  
 REDIFICAR, v. Reedificar, R. Ezra. v, 11.  
 REGADIZO, adj. Well watered, Gen. xiii, 10.  
 REGISTRO, n. Confusion, R. Sam. i, xx, 30.  
 REHOLLADURA, n. Robo, R. Kings 2, xxi, 14. See *rehollar*.  
 REHOLLAR, v. Robar, R. Jud. ii, 14.  
 RELUZIAR, v. Aguzar, R. Sam. i, xiii, 20. Resplandecer, R. Dan. x, 6.  
 RELUZIR, v. Acicalar, R. Lev. vi, 28.  
 REMIDOR, ?, n. This form occurs so often in Num. xxxv and elsewhere for the usual form *redemidor* (i.e. redentor) that it can hardly be a misprint.  
 REMOJADURA, n. Licor, R. Num. vi, 2.  
 REMOVER, v. Creep.  
 REMOVIBLE, n. Reptil, R. Lev. xi, 10. See introduction.  
 REMOVILLA, n. Serpiente, R. Gen. i, 24. Creeping thing.  
 RENUEVO, n. Cosecho, R. Ex. xxiii, 10.  
 REPUDIO, n. Verguenza, R. Gen. xxx, 23. Reproach.  
 REQUESTA, n. Demanda, R. Esth. vii, 2.  
 REREDROJO, n. Que nace de suyo, R. Is. xxxvii, 30. Etym. *re+redrojo*.  
 RESCOBDO, n. Grada, R. Chron. 2, ix, 11. Recostadero, R. Song i, 12. Probably same as *recodo*.  
 RESFUYR, v. Titubear, R. Sam. 2, xx, 37. Same as *rehuir*.  
 RESPONSO, n. Respuesta, R. Ex. xxxii, 18. Bibl. Esp. lvii.  
 RESPOSAR, v. Tomar refrigerio, R. Ex. xxiii, 12. = *reposar*.  
 RETEÑIDERA, n. Cimbalo, R. Sam. 2, vi, 5.  
 RETRAVAR, v. Entretejer, R. Nah. i, 10. Etym. *re+trabar*.  
 RUGIDOR, adj. Alborotador, R. Prov. ix, 13.  
 RUGIDERA, n. Mormollo, R. Prov. i, 21.

RUMIO, n. Cud. Lev. xi, 3.

### S.

SALIDURA, n. Lo que sale, R. Deut. xxiii, 23.

SANADURA, n. Sanidad, R. Lev. xiii, 10.

SARTAL, n. Collar, R. Prov. i, 9.

SCIENTE, adj. Docto, R. Job xxxiv, 2. Acad.  
—ant.—

SECA, n. Dry land (R. has also la seca), Gen. i, 9.

SECUTAR, v. Visitar, R. Ex. xxxiv, 7. Sal.—  
ant. ejecutar. Bibl. Esp. li, *secutarse*.

SEGUNDAMIENTO, n. Segundo, Ley, R. Deut. xvii, 18. Repetition.

SENTENCIADOR, n. Adivino, R. Dan. ii, 27.

SEQUIOSO, adj. Teniente sed, R. Sam. 2, xvii, 29. Adjective formed from *sequia*.

SERPER, v. Creep, Gen. vii, 21. Translation of Hebrew hasherez hashôrêz, but cf. *serpear*, from Lat. *serpere*; Bring forth creeping things, Gen. i, 20. Translation of Hebrew yishrêzû sherez. Sierpan serpiente. Augmentarse, R. Ex. i, 7, in Hebrew yishrêzû.

SERPIBLE, n. Serpiente, R. Deut. xiv, 19.

SERVEJA, n. Sidra, R. Num. vi, 2. Cf. Port. *serveja*.

SESENO, adj. Sexto, R. Gen. xxx, 19.

SEXTEAR, v. Sextar, R. Ezek. xxxix, 2. The meaning of this word is incomprehensible to me; it is a translation of Hebrew shishê'thîkhâ, and is probably due to mistaking it as related to shêsh.

SILLADURA, n. Signature, Job xli, 6. From *sylo*, q. v.

SIMPLEZ, adj. Simple, R. Prov. ix, 4. This form corresponds more closely to Lat. *simplicem*; the plural *simplices* occurs Prov. xiv, 18.

SISRA, Sidra, R. Deut. xxix, 6. Cf. Sal. sizra ant.—. Bibl. Esp. lvii.

SOBERBIAR, v. Ensoberbecerse, R. Ex. xviii, 11. Acad.—ant.—

SOBRADURA, n. (Redaño), R. Ex. xxix, 22. It is a translation of yothereth for which Pagn. gives *reticulum aut malium*, but the Bible refers it to yâthar 'to be left over,' hence the meaning is 'that which is left over.'

SOBREFORÇADOR, n. Opressor, R. Jer. xxi, 12. See *sobreforçar*.

SOBREFORÇAR, v. (Caluminar), R. Lev. vi, 2. Deceive.

SOBREFUERÇO, n. (Calumnia), R. Lev. vi, 4. The thing deceitfully gotten. See *sobreforçar*.

SOBRELUMBRAL, n. Umbral, R. Kings i, vi, 31. See *lumbral*.

SOLANERA, n. Imagen del sol, R. Is. xvii, 8.

SOLAS, adv. A su—, Solo R. Gen. ii, 18.

SOLAZAMIENTO, n. Placer, R. Prov. viii, 30.

SOLOMBRA, n. Sombra, R. Jud. ix, 15. Bibl. Esp. lvii. Etym. *sol+ombra* (Lat. umbra).

SOLOMBROSO, adj. Que hace sombra, R. Is. xviii, 1.

SOLTURA, n. Declaracion, R. Gen. xl, 5.

SOMBAIR, v. Persuadir, R. Jud. i, 14. Engañar, R. Gen. iii, 13. Etym. from Lat. *sub+vadere*, as *embair* is *invadere*, if this latter etymology is at all correct in Körtling.

SOMPORTAR, v. Llevar, R. Gen. xlix, 15. Same as *soportar*=Lat. *supportare*.

SONPORTARSE, v. Contenerse, R. Gen. See *somportar*.

SONTRAER, v. Sacar, R. Gen. xxxvii, 28. Etym.=Lat. *subtrahere*.

SONTRAYMIENTO, n. (Atadura), R. xxxviii, 31. Pagn. has *attractiones*, which is the meaning here.

SOSO, n. Lodo suelto, R. Ezek. xiii, 10. Pagn. gives for the Hebrew tâpêl *insulsum* which at once indicates the origin of the word. Cf. Port. *osso* and see *higososo*.

SOVERTIMIENTO, n. Asolamiento, R. Is. i, 7. From *sovertir*, q. v.

SOVERTIR, v. Trastornar, R. Is. xxiv, 1.=  
*subvertir*.

SULCO, n. Huebra, R. Sam. i, xiv, 14. Same as *surco*. Sal.—ant. tierra o campo separado, de otro par un surco.

SUPITO, adj. Subito, R. Num. vi, 9. Bibl. Esp. lvii. Sal.—ant.—

SYLLO, n. Anillo. R. Gen. xxxviii, 18. Etym. Lat. *sigillum*.

### T.

TAJAMIENTO, n. Entalladura, R. Kings i, vii 37. See *tajar*.

TAMARAL, n. Palma, R. Ex. xv, 27. Formed from *tamara* date; see *atamaral*.

TEMEROSIDAD, n. Cosa terrible, R. Deut. x, 21.

TEMPESTA, n. Torbellino, R. Kings 2, ii, 1. Bibl. Esp. lvii. Sal.—ant. tempestad.

TEMPESTEAR, v. Temblar, R. Jud. v, 4.

TEMPLACION, n. 'Drink-offering,' Num. xxviii, 7. Translation of Hebrew neseekh, from the verb templar.

TEMPLANZA, n. Drink-offering, Gen. xxxv, 15. See *templacion*.

TENDIMIENTO (de manos), n. Putting forth, Deut. xii, 7.

TESTAMENTO, n. Testimonio, R. Ex. xvi, 34.

TESTIGUAR, v. Ser testigo, R. Lev. v, 1. Bibl. Esp. lvii. Acad.—ant. atestiguar.

TESTIMONIANÇA, n. Testimonio, R. Is. viii, 16.

THASSO, n. Tejón, R. Ex. xxv, 5. This form is nearer to Low Lat. *taxus* or German *dachs*; the *h* is, no doubt, adventitious.

TORTAVEÑO, n. Impiedad, R. Deut. xiii, 13. Translation of Hebrew bëliya'hal, but I cannot ascertain the etymology of the second part of the word.

TORTOL, n. Tortola, R. Gen. xv, 9.

TOVAJA, n. Lienço, R. Ruth, iii, 15. Acad. tobaja ant. toalla.

TRAÇADO, n. Venda, R. Is. iii, 20.

TRANSIRSE, v. Morir, R. Gen. vi, 17. Bibl. Esp. lvii, transir. Sal. transir ant.—

TRASERRAR, v. Hacer salir vagabundo, R. Gen. xx, 13.

TRASERRARSE, v. Perderse, R. Gen. xxi, 14.

TRAVESAÑO, n. Moldura, R. Kings 1, vii, 28.

TREBEJAR, v. Danzar, R. Sam. 2, vi, 21. Acad.—ant. travesear etc. Cf. Atrebejar. Bibl. Esp. li-lvii.

TRIAGA, n. Triaca, R. Jer. viii, 22.

TRIBO n. Tribu, R. Num. i, 16. *Tribu* is generally given, but always of the masculine gender.

TROCAMIENTO, n. Contrato, R. Ruth, iv, 7. Acad.—ant. trueque.

TROMPETEAR (la trompeta), r. Tocar (la trompeta), R. Chron. 1, xv, 24. Acad.—fam.—

TUTANO, n. Tuetano, R. Is. xxv, 6.

## U.

UÑAR, v. Have Claws, Lev. ix, 3. Translation of Hebrew taphreseth parsâh.

## V.

VANTAJA, n. Abundancia, R. Mal. ii, 15. Same as *ventaja*.

VALLADAR, v. Cercar, R. Is. v, 2. Same as *valladear*.

VALLADADOR, n. Albañil, R. Kings 2, xii, 12. From *valladar*.

VEDAR, v. Apartar, R. Prov. i, 15. Faltar, R. Prov. x, 19.

VEDARSE, v. Cesar, R. Ex. ix, 29.

VEDIJA, n. Capello, R. Song. v, 11.

VENDIDA, n. Venta, R. Lev. xxv, 27. Acad.—ant.—

VERTEDERO, n. Las vertientes de las aguas, R. Deut. iv, 49. Ravine.

VERTEDURA, n. Derramadura, R. Lev. xxii, 4.

VIÇIO, n. Grosura, R. Job. xxxvi, 16. Cf. *aviciarse*.

VIGAR, v. Cubrir deplanchas, R. Kings 1, vii, 3. Verb formed from *viga*.

VISREY, n. Gobernador, R. Ezra, viii, 36. Same as *virey*.

VIVIENDA, n. Vida, R. Gen. xlv, 5. Acad.—ant. Género de vida ó modo de vivir.

VOLATILLA, n. aves, R. Gen. xv, 11. VOLADILLA, Ezra xxxix, 4. Acad.—ant. animal volátil.

VOLUNTARIO, adj. Voluntario, R. Chron. 1, xxviii, 9. Acad.—ant. deseoso, que hace con voluntad y gusto una cosa.

VULVA, n. Matriz, R. Gen. xx, 19.

## X.

XARIFE, n. Gobernador, R. Prov. viii, 15. Same as *jerife*.

## Y.

YANTAR, v. Comer, R. Kings 1, xiii, 7. Acad.—ant.—

YAZEDURA (de semen), n. Ayuntamiento de semen, R. Lev. xv, 18. See *yazida*.

YAZIDA, n. Lecho, R. Gen. xlix, 4. Majada, R. Jer. 1, 6. Ayuntamiento, R. Lev. xviii, 23.

YNFAMA, n. Afrenta, R. Psalms xxxi, 13.

YUSANO, adj. Profundo, R. Deut. xxxii, 22.

YZQUIERDAR, v. Ir á la mano izquierda, R. Gen. xiii, 9. YZQUIERDEAR, Sam 2, xiv, 19. Translation of Hebrew vë'asmî'ilâh.

## Z.

ZEBRO, n. Asno montés, R. Is. xxxii, 14.

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*Till IN THE SENSE OF Before.*

IN some strictures on the English of Mr. William Dean Howells made by Dr. Hall in his *Recent Exemplifications of False Philology* (New York, 1872), at page 107 (foot-note), there is the following quotation from *Suburban Sketches*:

"It seemed long till that foolish voice was stilled."

This is Dr. Hall's comment: "Is this barbarous use of *till* peculiar to the West? It occurs in *Venetian Life*, also, pp. 96, 114. I know it only as an Irishism, in modern times."

It is natural to want to know what it is in this use of *till* that is barbarous, and one turns (after glancing at "Irishism" and "peculiar to the West") to the index for enlightenment. There the information is supplied,—*"Till, for before, 107."*

The edition of *Venetian Life* referred to by Dr. Hall is an early one, and its paging apparently different from later editions. In one of 1880, I have found the passages quoted below at the pages there indicated. Perhaps Dr. Hall would regard these passages and the one quoted above as objectionable for the same reason. The relation of the pages where these passages are, to the pages cited by Dr. Hall, suggests that they may be the ones to which he referred.

"It is sufficiently bad to live in a rented house; in a house which you have hired ready-furnished it is long till your life takes root," p. 104.

"I have said G. was the flower of serving-women; and so at first she seemed, and it was long till we doubted her perfection," p. 122.

At present, however, let us restrict our attention to the passage quoted by Dr. Hall, and to the definition of its error supplied in the index to his *Recent Exemplifications*. Dr. Hall says that the use of *till* in the sentence quoted is "barbarous," and that *till* as there used is "for before." The implication seems to be that the use of "till, for before,"

—that is in the sense of *before*—is barbarous. Now, on the contrary, to me these two things seem probable: (1) That, in the passage quoted, "till" is *not* "for before," and (2) that the use of "till, for before," is often quite right. Let us consider the second point first, and turn to literature to see whether a use of *till* that Dr. Hall regarded as "barbarous" has not the sanction of a considerable range of literary authority.

"Treuli Y seie to you, that this generacioun schal not passe, till alle thingis be don."—Wycliffe and Purvey, *The New Testament*, Luke, ch. xxi. Clarendon Press, 1879.

"Verily I say unto you, This generation shall not pass away, till all things be accomplished."—*The New Testament*. Luke, xxi, Revised Version, Cambridge University Press, 1881.

"...but who believes it, till Death tells it us?—Sir Walter Raleigh, "History of the World," *Typical Selections from the Best English Writers* (Clarendon Press Series), vol. i, p. 17.

"... but long it could not be  
Till that her garments, heavy with their drink,  
Pull'd the poor wretch from her melodious lay  
To muddy death." *Hamlet*, iv., vii.

"...and begged of me not to go on shore till day." Defoe, *Robinson Crusoe*, Stockdale ed., 1790, vol. i., p. 28.

"Man little knows what calamities are beyond his patience to bear till he tries them."—Goldsmith, *The Vicar of Wakefield*, ch. xviii.

But perhaps Goldsmith was using an Irishism.

"It [Guido's *Siege of Troy*] does not seem to have much entered into English literature till Chaucer's time, but Chaucer and Lydgate both used it."—Stopford Brooke, *English Literature Primer* (New York, 1894), sec. 25, p. 32.

"She did not know how long she had been there, till she was startled by the prayer-bell."—George Eliot, *Mr. Gilfil's Love Story*, ch. v.

"...though I demur to the truth of the assertion, yet there is no saying till the thing is tried."—William Hazlitt, *On the Conversation of Lords* (*Sketches and Essays*, London, 1884, p. 200).

"Northumberland strictly obeyed the injunction which had been laid on him, and did not open the door of the royal apartment till it was broad day."—Macaulay, *History of England*, vol. iii, ch. x, p. 294.

"Nothing could wake her to life till the time came." George du Maurier, *Peter Ibbetson*, Part Fifth, p. 307.

"That, however, at the earliest would not be till tomorrow."—W. H. Mallock, *A Human Document*, ch. xvi, p. 229.

"He had planned not to touch his hoard till he had done with the Frampton job, and returned to Clinton for good."—Mrs. Humphry Ward, *The Story of Bessie Costrell* (New York, 1895), scene iv, p. 98.

"...but I had no formal religious convictions till I was fifteen."—J. H. Newman, *Apologia*, ch. i, p. 1.

So, too, *until*.

"On the present occasion, we did not quit the dinner until Mr. Slang, the manager, was considerably excited by wine..." Thackeray, *The Ravenswing*, ch. vii.

"...Tom was delighted and greatly relieved to see us, having quite abandoned all hope of our appearing until the morning..." Lady Brassey, *Last Voyage* (London, 1887), p. 201.

"Man is altogether passive in this call, until the Holy Spirit enables him to answer it."—Matthew Arnold, *St. Paul and Protestantism*, p. 9.

"One always thought of the country as gray, until one looked and found that it was green."—George du Maurier, *Peter Ibbetson* (New York), Part Second, p. 81.

The intention of "We won't go home till morning" was irregular and indiscreet, but its English is without fault.

*Till* or *until* is preferably used for *before*, when the proximity of some word of an incongruous sense would make *before* sound misplaced or odd. Among incongruous words of this kind are certain prepositions and adverbs, as *after*, *later*, *within*, etc.

"It is hardly possible, therefore, that disputes about politics or religion should have embittered his [Barère's] domestic life till some time after he became a husband."—Macaulay, *Critical and Miscellaneous Essays* (D. Appleton & Co., 1879), vol. v, p. 157,—"Barère's Memoirs."

"Now whose this small voice was I did not find out till many years later..."—George du Maurier, *Peter Ibbetson*, Part Second, p. 105.

"Her nature, indeed, had never gauged its own capacities for pleasure till within the last few months."—Mrs. Humphry Ward, *The Story of Bessie Costrell* (New York, 1895), scene v, p. 162.

"...her armies had not approached the Vistula until weeks after the disaster of Jena."—W. O. Morris, *Napoleon* (New York and London, 1894), p. 201.

"Only sixty-three, and apoplexy quite unknown until now in our family!"—Thackeray, *The Book of Snobs*, ch. xxiv.

"It was not, however, till several years after that it occurred to the much-wandering poet to fix his habitation in Venice."—Mrs. Oliphant, *The Makers of Venice*, Part iv, ch. i, p. 345.

"As it suddenly burst on one its entire aspect was English. It was not till a little later that the eye took note of the differences."—W. H. Mallock, *In An Enchanted Island*, p. 75.

"Till now that she was threatened with its loss, Emma had never known how much of happiness depended on being first with Mr. Knightley, first in interest and affection."—Jane Austen, *Emma*, vol. iii, ch. xii, p. 213.

It is interesting to note the gradations by which *till* (or *until*) and *before* pass into a common meaning. There is always an implication of *before* in *till* and *until* when used of time; but the sense that is in the foreground, in most cases, is that of continuance to a certain point. If the first and two last of the subjoined examples be compared, it will be seen that in the first the substitution of *before* for *till* would exactly reverse the sense,—for, at the time spoken of, the vessel could and did swim; in the two last quotations, however, the displacement of *till* and *until* by *before* would leave the sense (though not the smoothness of expression) unchanged. At what point the thought becomes such that *till* and *before* might be used interchangeably for its expression is a question that would, probably, be variously answered by different people, and variously, perhaps, even by the same person at different times.

"... it was not possible she could swim till we might run into port ..."—Defoe, *Robinson Crusoe*, vol. i, p. 14.

"Every attentive regarder of the character of Paul, not only as he was before his conversion but as he appears to us till his end, must have been struck with two things."—Matthew Arnold, *St. Paul and Protestantism*, p. 26.

"The subscribers engaged ... to persist in their undertaking till the liberties and the religion of the nation should be effectually secured."—Macaulay, *History of England*, vol. iii, ch. ix, p. 249.

But one vast realm of wonder spreads around,  
And all the Muses tales seem truly told,  
Till the sense aches with gazing to behold  
The scenes our earliest dreams have dwelt upon.

Byron, *Childe Harold's Pilgrimage*, Second Canto,  
lxxxviii.

"Bessie ran till she was out of breath."—Mrs. Humphry Ward, *The Story of Bessie*



Costrell, Scene ii, p. 42.

"... and thus I lay till the water ebbed away, and left my raft and all my cargo safe on shore." *Robinson Crusoe*, vol. i, p. 65.

"It [the villa] seemed to profane the landscape, and I was sorry that I had set eyes on it till, after a minute or two spent indoors, we were taken out into the garden..."—W. H. Mallock, *In An Enchanted Island*, p. 77.

"... men of high rank, who had, till within a few days, been considered as zealous Royalists."—Macaulay, *History of England*, vol. iii, ch. ix, p. 276.—"... zealous Tories, who had, till very recently, held the doctrine of non-resistance in the most absolute form..."—*Ibid.*, p. 277.

"Until we had secured 850 head [of cattle] in the corral some hours afterwards, we scarcely saw each other to speak to."—Isabella L. Bird, *A Lady's Life in the Rocky Mountains*, Letter ix.

"He used to go to meeting and preach himself, until his son took orders."—Thackeray, *The Book of Snobs*, ch. xiv.

"... laying up every corn, I resolved to sow them all again, hoping in time to have some quantity sufficient to supply me with bread; but it was not till the fourth year that I could allow myself the least grain of this corn to eat."—*Robinson Crusoe*, vol. i, p. 98.

"One terrible cry, ringing through the stillness of the night, was heard by the royal fleet, but it was not till the morning that the fatal news reached the King."—J. R. Green, *A Short History of the English People* (New York, 1882), ch. ii, sec. vi, p. 125.

"All men could not come in their own persons, and it was not for a long time, not till the twelfth or thirteenth century, that any one thought of choosing a smaller number of men to speak and act on behalf of all..."—Edward A. Freeman, *General Sketch of European History* (London, 1885), ch. x, sec. 6, p. 175.

"Until Mrs. Walker arrived, Miss Larkins was the undisputed princess of the Baroski company."—Thackeray, *The Ravenswing*, ch. iv.

"We never do anything well till we cease to think about the manner of doing it."—William Hazlitt, *On Prejudice (Sketches and Essays)*, London, 1884, p. 68.—"I never knew till the other day, that Lord Bolingbroke was the model on which Mr. Pitt formed himself."—*Id.* *On the Conversation of Lords (Sketches and Essays)*, p. 207.

"This will not go till all is over."—J. H. Newman, *Apologia* (London, 1883), ch. iv, p. 235.

"The answer to the French ultimatum will probably not be published until these pages are in our readers' hands." *The Spectator*, July 22, 1893, p. 101.

An indiscriminating use of *till* and *before* often produces ambiguity.

If we note the primary meaning of *till* and compare with it the sense of *before* where *till* and *before* seem to be interchangeable, we shall see that *before* carries varying implications according to the circumstances in which it is used. *Till* means, continually to a point of time mentioned or referred to, and usually with an implication of discontinuance at that point,—as, *he slept till the bell rang; it rained from ten till noon, I know, because I was out in it*. The rain spoken of in the second sentence may have continued after noon, but the speaker does not assert knowledge of it. Bearing in mind the meaning of *till*, let us examine two sentences in which *before* occurs.

- (a) *Before he met with that accident his health was good.*
- (b) *His health was good before he went to Colorado.*

In (a) *till* may be used for *before* because health is a continuing state, and his good health lasted to the time of the accident, at which point it ceased (by implication) to be good. But *before* produces here no ambiguity. In (b) *till* ought to be used instead of *before* if the meaning intended is that his health ceased to be good after he went to Colorado, for the sentence as it stands may be understood in more than one way, and there is nothing to show whether, after he went to Colorado, there was any change or not in his health.—We may say, then, that, where it appears from the circumstances—that is, without the use of *till*—that a state or act continued to a certain time and then ceased or changed, *before* and *till* may be used interchangeably, but that, if such meaning be intended, and the intention does not appear from the circumstances, then *till* ought to be used to make the meaning clear. Sentences of which (a) is the type are very common; frequent examples of them turn up in remarks, serious or burlesque, about things "before the War."—"What a moon that was—fo de Wah!"

The ambiguous *before* illustrated in (b) occurs in affirmative sentences; in negative sentences there may be an ambiguous *till*. One cannot know, from the sentence alone, "it did not rain till noon," whether the rain did not

begin before noon or whether it ceased before noon. If the former meaning is intended, the ambiguity will be removed by the substitution of *before* for *till*; if the latter sense is the right one, it should be apparent from the circumstances.

Returning now to the passage that has served as the text for this discourse—Dr. Hall's quotation from Howells—the question at once rises in the mind, *Is "till" used there for "before?"*—"It seemed long till that foolish voice was stilled."—To me the sense is not quite the same as when *before* is substituted. *Till* gives to "seemed" a continuance that is not conveyed in *before*, and that protracted duration of the seeming was doubtless the sense intended by the author. The two quotations from Howells that I have cited by conjecture as those referred to by Dr. Hall stand, perhaps, on a different footing.

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#### RAPHAEL'S POESY AND POESY IN FAUST.

IN a very interesting article in this journal,<sup>1</sup> Kuno Francke has recently called attention to a parallel to Goethe's *Euphorion*. Indeed the resemblance between *Euphorion* and *Scherz* appears so striking that no one can help agreeing with the author that Goethe must have been influenced in this case by Tieck. It is furthermore a well-known fact that *Euphorion* represents Poesy and gradually assumes the features of Lord Byron. There remains nevertheless one stanza of the chorus requiring explanation, an explanation which will be attempted in the present article.

After *Euphorion* has stopped playing with the maidens he begins to ascend the rocks, and heedless of the warnings and pleadings of both parents and chorus, continues to mount until finally he can overlook the whole of the Peloponnesus and perceive its warlike aspect. Thereupon the chorus sings:<sup>2</sup>

Seht hinauf wie hoch gestiegen!  
Und er scheint uns doch nicht klein.  
Wie im Harnisch, wie zum Siegen,  
Wie von Erz und Stahl der Schein.

<sup>1</sup> Vol. x, cols. 129-131.

<sup>2</sup> Vv. 9851-9854.

After *Euphorion* has replied in a speech full of warlike enthusiasm, the chorus continues:<sup>3</sup>

Heilige Poesie,  
Himmeln steige sie,  
Glänze, der schönste Stern,  
Fern und so weiter fern,  
Und sie erreicht uns doch  
Immer, man hört sie noch,  
Verummt sie gern.

*Euphorion*, however, goes on in his martial strain, thereby calling forth sad and reproachful words of *Helena* and *Faust*.

The stanza concerning Poesy is so truly inspired and so entirely in keeping with the beautiful lines in which *Phorkyas* has described the divinely poetical character of *Euphorion*, that the ordinary reader will scarcely notice any discrepancy here. A more careful inspection, however, cannot fail to disclose it. Indeed, it is so great that *Schroeder* seems to suppose that this stanza is not addressed to *Euphorion* at all, when he says: <sup>5</sup> "Die Poesie steigt *wie* *Euphorion* himmeln, fern und ferner wie ein Stern," u.s.w.

Yet we may ask, how is it possible that at such a critical moment the chorus should address its apostrophe not to *Euphorion* who represents Poesy, but to Poesy as distinct from him? Is it not much easier for us to substitute in our imagination Poesy for *Euphorion* who is clothed like *Apollo*, the God of Poetry, with lyre in hand, than to connect him with Lord Byron which we have to do when the chorus sings his funeral dirge?

But granted that Poesy and *Euphorion* must be identical, we still wish for an explanation as to why Goethe should suddenly have substituted: 'Sacred Poesy rising heavenward and shining like the brightest star, yet ever reaching us with her melodies,' for the Apollinarian *Euphorion* who only a moment ago appeared to the chorus like a young Mars. This explanation is, I think, furnished us by *Raphael's* celebrated personification of Poesy in the *Stanza della Segnatura* of the Vatican. To be sure, Goethe does not mention this painting explicitly in any of his letters from Italy now extant, but it is evident that he appreciated it highly, for two of the copies of

<sup>3</sup> Vv. 9863-9869.

<sup>4</sup> Vv. 9619-9627.

<sup>5</sup> Goethe's *Faust*, Second Part, 2d. ed. p. 271.

it which he procured may still be seen at his house.

In Raphael's painting we find Poesy seated on a throne in the clouds, and her outspread wings show that she is ascending. A wreath of laurel crowns her head which is turned towards the right, while a golden lyre rests in her left hand and a book in her right. One winged genius is seated by her right side holding a tablet inscribed with the word *Numine*, whilst another is kneeling on her left with one bearing the legend *Afflatur*. The figure represented is Sacred Poesy, and the divine inspiration has found a supreme expression in her eyes that are gazing into the distance.

Now we are so fortunate as to have a direct testimony for Goethe's fondness for Raphael, dating within a year or two of the time when he wrote the greater part of *Helena*, for Eckermann tells us:<sup>6</sup>

Er beschäftigt sich mit Rafael sehr oft, um sich immerfort im Verkehr mit dem Besten zu erhalten und sich immerfort zu üben, die Gedanken eines hohen Menschen nachzudenken.

Certainly Goethe's and Raphael's personifications do not agree in every particular, for Raphael has not represented his Poesy in the act of singing, and Goethe mentions neither book nor lyre. Yet these are merely inherent differences between the Arts of Poetry and Painting; in spirit the two are identical: Goethe the Poet did think a thought of Raphael the Painter, and reproduced with equal beauty in language and verse what his model had so loftily expressed with paint and brush.

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### SCHNOERKEL.

IN vol. x, no. 3, of the *Publications of the Modern Language Association*, Professor H. Collitz very ingeniously derives German *schnörkel* from *schrenkel*, which is connected with *schränk*. Starting as he does from the earlier form *schnerkerl*, it is quite among the possibilities to suppose this a corruption of *schrenkel*. But this is not a natural change,

<sup>6</sup> *Gespräche*, Vol. iii, 6th ed., p. 29.

and would hardly occur without some outside influence. We might easily understand a metathesis changing *schrenkel* to *\*schernkel*, but not so easily to *schnerkerl*.

The etymology previously given by Weigand, and adopted doubtfully by Kluge, connects *schnörkel* with O.H.G. *snarha* and *snerhan*. Of this Collitz says:

"This etymology is in open conflict with Grimm's law, since the guttural in *snerhan* is Germanic *h*, shifted from Pregermanic *k*, while the guttural in *Schnörkel* clearly represents Germanic *k*, shifted from Pregermanic *g*."

This would settle the question as far as Weigand's derivation is concerned if the *k* belonged to the root-syllable, and could not be explained in any other way. But that is not a safe assumption. Compromise-forms arise, or forms which, like *ewigkeit*, have introduced a sound from the simplex that does not properly belong in the compound. If we did not know that *-keit* was to be divided *-c(h)eit*, we should deny its relation to *-heit*. *A priori*, therefore, we cannot discard Weigand's derivation. This is a matter to be settled by evidence.

Collitz quotes from Kramer's dictionary the form *schnörchel*, but regards the *ch* as Upper German for *k*, which it may or may not be. *Schnörchel*, or rather *\*schnerchel*, is what we should expect in a derivative from *snarha*, but *schnörkel* is not without a parallel. Of the derivation of *ferkel* there can be no doubt; but from O.H.G. *farh*, diminutive *farhel(n)*, M.H.G. *verch*, *verhel*, *verhelin*, Q.E. *fearh*, we should expect to find *ferchel*. But already in M.H.G. occur *varc*, *verkel*, *verkelin*. It will be borne in mind that the *h* in *farh* is Germanic, and therefore should be expected in Low as well as in High German.

Now the M.L.G. *verken*, Dutch *varken*, is easily explained as *\*verhken*, the diminutive. The form *verchel* yielded to *verkel* under the influence of L.G. *verken*, *varken*. We may suppose that the M.H.G. *varch* was further influenced to assume the form *varc* from the diminutive *varken* or from another word of similar meaning, *barc*. There is also another possibility. *Varke*, plur. *verken*, occurs as a weak masculine. The singular here may have been formed from the plural of the diminutive which was felt as a simplex. From this has

come the modern Bavarian *der fark*. It is also barely possible that M.H.G. *varc*, *varkes* was for an original *varc*, \**varges*, I.E. \**porkós*. At any rate it will be seen that considerable confusion has crept into this word.

In like manner *schnörkel* for \**schnerchel* < *snarha* may have been influenced by a L.G. \**snerken* < \**snerhken*. Perhaps Bav. *schnurkeln* (see Benecke, Müller u. Zarncke, *Mhd. Wtb.* s. v. *snirche*) points to such a form. It is apparent, therefore, that *schnörkel* is derivable from *snarha* without doing violence to Grimm's law. It would then be connected with the large family of words from the I.E. root *snō*, *snē*. Cf. Kluge, *Et. Wtb.*, s. v. *schnur*, and Noreen, *Urg. Lautlehre*, pp. 77 and 208.

The confusion of *ch* and *k* in *ferchel*: *ferkel*, *schnörchel*: *schnörkel* may have been further promoted by the interchange of *ch* and *k* in other words in which *ch* and *k* both come from Germanic *k*. This was brought about by the development of a vowel in the combination *-rk*. Thus O.H.G. *starc* and *starah*, *storc* and *stora*, *werk* and *werah*, etc., giving M.H.G. *starc* and *starch*, *storc* and *storch*, *werc* and *werch*, and N.H.G. *stark*, *storch*, *werk*. Where *ch* occurs, the svarabhaktic vowel was present before the High German soundshifting.

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#### NOTE ON ALFRED'S *Cura Pastoralis*.

In Alfred's version of Gregory's preface to the *Cura* there is an inserted phrase, *ond hira geðæf bion*, which seems to have puzzled the commentators and lexicographers, all of whom see in the adjective *geðæf* only the sense of 'satisfied,' 'approving,' which is exactly the reverse of the sense required by the connection in this place. Sweet translates 'and subdue them,' but says in a note that this is purely conjectural, and gives the suggestions of Skeat and Lumby, the former of whom proposes 'be their help, that is, their amender or corrector,' and the latter, (comparing "*ic eom gepafa*" in the *Boetius*), 'be convinced of them.'

It seems a little strange that the passage in the *Boetius* did not suggest the meaning, for '*ic eom gepafa*,' cited by Lumby, translates

*fateor*. The phrase in the *Cura*, without question, has the same meaning, and we may translate: 'The fourth is that he should be willing to recognize his own faults and to acknowledge them.'

The phrase *gepafa beon* occurs often in the *Boetius*, and a comparison will show the meaning clearly. Instances are xxvi, 2, *ac hwi ne eart þu his gepafa?* (Lat. *quidni fateare?*); xxxiv, 12, *we sceolon beon nede gepafan: ibid. ðæs þu wære nu gepafa*; xxxiv, 2, *ic eom gepafa*, (Lat. *accipio*, cf. Hor. *Sat.* i, v, 58); xxxiv, 3, *ic his wæs ær gepafa*; xxxiv, 9, *ic eom gepafa*, (Lat. *assentior*). In all these Fox translates 'be convinced,' which, to be sure, does not differ much from the exact meaning, which is 'admit' or 'acknowledge' the truth of a statement or argument used by another.

There can be no doubt, I think, of the connection of the adjective and the noun, or of the identity of meaning in the two phrases. It may not be amiss, however, to call attention to the fact that the later lexicons treat the stem-vowel of *ðafian*, *gepafa*, etc., as short. This removes the difficulty which troubled Sweet; (see note in his edition of the *Cura*).

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#### ON THE DEVELOPMENT OF POPULAR LATIN *ē* INTO FRENCH *ei*, *oi*.

##### I. PRONUNCIATION.

THE development referred to in the title of this article constitutes one of the most prominent characteristics of the dialect of the Ile-de-France and, at the same time, one of the most puzzling subjects for investigation known to students of Old-French philology. Tentative explanations of the phenomenon have been made in numerous articles, in many paragraphs of historical French grammars and in several dissertations. The object of the present writer is to invite attention to a possible solution that was suggested to him in part in the course of a critical reading of certain passages of a book which, on account of the many practical points of view of its author, is to be recommended to theorizers in the line of Gallic linguistics: I refer to the work of M.

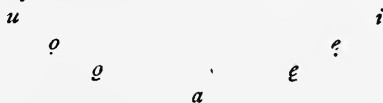
Paul Passy, *Les Changements Phonétiques*.<sup>1</sup>

On pp. 191-195 of this publication M. Passy is discussing the evolution of diphthongs. He there announces as a principle, illustrated by many examples drawn from French and other languages, the following proposition: Of the two elements of a diphthong the first exhibits a tendency to be dissimilated from the second, and at the same time the second manifests a contrary disposition to be assimilated to the first. By applying this formula to the case in hand we may trace the probable succession of steps in the elaboration of *ei* into *oi*. I begin with *êi* which has developed from *ē* by the seventh century (cf. English *say, make, escape*, pronounced as *sēi, mēike, escēipe*). In *êi* by the dissimilation of the first from the second element we get *ēi*, and by the assimilation of the second to the first *ēē*. Now in *ēē* the first element is again dissimilated from the second, leaving *āē*, while the second is assimilated to the first, making *āē*. Again, in *āē* the first element is dissimilated from the second, producing *ōē*. That this latter stage actually occurred and was pronounced as indicated is proved by rhymes. In the thirteenth century the pronunciation *ōē* is attested, later that of *wē*, and still more recently that of *wa*. The change of the diphthong *ōē* from a falling to a rising one, *ōē*, calls for no especial remark, since several counterparts of such a procedure are known in Old French. The *o* of *ōē* becomes *w* by reason of the suggestion of the *w* produced by the action of the lips in forming rounded *o*, and also in obedience to the general tendency in French for the unaccented first part of a diphthong to assume the value of a semi-consonant. Now, we may consider *wa* as either a further growth of *wē* or else as an independent development from *ōē*, existing by the side of but not deriving from, *wē*. To explain how *wē* directly became *wa* we have a suggestion of Schwan that it did so first before *r* (cf. *barre: poirre, Villon*), the *ē* of *wē* thus forming one of a number of cases in which *e* before *r*+consonant descends to *a*.

<sup>1</sup> Paris, 1891. In addition to the aid received from this thesis I take great pleasure in acknowledging that derived from the penetrating observations of two students now attending my lectures on Old-French Phonology at the Johns Hopkins University,—Messrs. E. C. Armstrong and R. H. Griffith.

To make *wa* a separate product of *ōē* we continue the method by which we arrived at *ōē*. For the latter the next stage of development is the assimilation of the second to the first element by which we obtain *ōa*. Here the first element is again dissimilated, becoming *ō*. In *ōa* the second vowel is the more sonorous and consequently the accent is shifted to it, causing *ōá*, which is the pronunciation of many Frenchmen of to day (some of whom carry the process of dissimilation yet farther, saying *uá*) but in the mouths of the majority of speakers *ōá* became *wa*.

The appended scheme will probably exhibit the natural phonetic sequence of the changes already indicated:



This scheme represents to the eye the different stages through which the *e*-sound has passed in its successive stages of dissimilation. The second development begins at *i*, and following the evolution of *e*, arrives on the scale as far as *a*. As a *résumé*, the development (in pronunciation) of our combination may be indicated as follows: *êi* >

*êi* > *ēē* > *āē* > *āē* > *ōē* > *ōē* > *ōá* > *wa*.

## II. ORTHOGRAPHY.

How far does the above explanation of the history of the pronunciation of our phenomenon accord with the fact that the orthography of the digraph has changed but once since French has become a written language, that change being the substitution in *ei* of *o* for *e*, *oi*? The general statement holds good that orthography is conservative, that it always lags behind pronunciation, and that therefore in cases where the former does not coincide with the latter this fact offers no barrier to a reasonable phonetic exposition of the transition of a given speech-product. While the acceptance of this principle may aid in accounting for the present retention of *oi*, in which the two letters assuredly offer no suggestion as to the proper phonetic value of the combination, I think, nevertheless, that at a certain period in the construction of the French language the transcription by *oi* did

respond to a feeling for a change in spelling corresponding to a new pronunciation of derivatives of Popular Latin *e*. We may suppose that the stages in our scheme between *ei* and *oe* were compassed in a comparatively brief space of time; when, however, the written *ei* arrived at the pronunciation *oe* the divergence in pronunciation and orthography was so evident that a conscious effort to reconcile the two was made. The result of this attempt was the use in writing of *oi*. The question may naturally arise: Why, in altering the orthography of *ei*, was only the first vowel (*e*) changed (to *o*) and the *i* left? May not the following suggestions account for this? In virtue of its conservative nature, already noticed, orthography when it does change to suit the pronunciation of a given combination often seizes upon the more prominent part of that combination and denotes it, leaving the less marked portion unaltered. Now in the present instance, either because the change (in pronunciation) of the first element *e* (of *ei*) to *o* (of *oe*) was so much greater from a phonetic point of view than that of the second element *i* (of *ei*) to *e* (of *oe*), or because the accent, bearing originally upon the *o*, rendered the enunciation of the unstressed *e* (of *oe*) indistinct, only the *e* (of *ei*) was altered in spelling, the *i* being left intact; hence the result, *oi*.

Although important changes in pronunciation have affected our combination since it has passed the *oe*-stage, the use of *oi* to indicate whatsoever degree of change has never been interfered with (except sporadically by grammarians); *oi* remained in the sixteenth century when the pronunciation was *wɛ*; and we continue to write it notwithstanding our present pronunciation, *wa*, and it was only at a recent date that *ai* was substituted for it in words in which *oi* had had the value of simple *e* (as; *Français*) for three centuries. Such a state of orthography may be partly due to the fact that the French in becoming a fixed literary medium, clung the more tenaciously to traditional script; it may be due partly also to the coincidence that this *oi* < *e* once written, appealed immediately to the eye as belonging to the very numerous class of words in which *oi* was etymological (originating for the most

part in *o*+a palatal and *au*+a palatal, as *miroir*, *joie*); all three of these *oi*'s had the same development in pronunciation, and the etymological foundation for the orthography of the latter two, if it did not help to fashion *oi* to denote the pronunciation of *oe* < *ei*, (supposition by no means impossible), may at least be adduced as favoring the retention of *oi* after the latter had once made its appearance.

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### FRENCH LITERATURE.

*Athalie* by Racine, with a Biography, Biblical References and Explanatory Notes in English by C. FONTAINE, B.L., L.D., New York: W. R. Jenkins. Boston: C. Shoenhof. 8vo, pp. iii, III. 25 cts.

*Racine's Athalie*, edited with an Introduction, containing a Treatise on Versification, and with Notes by C. A. EGGERT, Ph. D., Boston: D. C. Heath & Co., 8vo, pp. xxvi, 130. 30 cts.

THE publication in the same year of two separate editions of Racine's famous tragedy naturally invites of itself a comparison between the two, and at first sight would seem to make the task of the reviewer an easy one. On closer inspection, however, the books before us reveal entirely different conceptions in their respective authors of the object and purpose of their work, and thereby demand another method of analysis from the one suggested by their titles.

Mr. Fontaine has had in mind a text for class translation, and rapid translation at that. Accordingly, after a short sketch of his author and a list of the proper names in the play, with their corresponding English equivalents, and biblical references (in all barely five pages of print), he comes at once to the play itself. On the way, the list of characters is annotated with the names of the actors who took part in the first three representations.

The notes following the text are evidently the result of class room work. They clearly reproduce what the editor's experience has shown him to be necessary to a quick rendering of the original. For they are, with few

exceptions, detailed translations. How far such methods of editing should go, whether they should encroach on the ground of the lexicon and grammar, is perhaps still a matter under discussion. Yet we think that the majority of instructors believe that there is greater danger in assisting the student too much, in annotating our modern texts, than too little. One objection to Mr. Fontaine's use of the method is that he has occasionally allowed himself to give his own meaning to Racine's words. He translates *téméraire* once by "common, vulgar" (p. 24, l. 19), and in other passages he rather obscures the interpretation of his author by renderings which are either vague or are badly proof-read. Such instances may be found on p. 26, l. 26; p. 28, l. 9; p. 31, l. 7; p. 43, l. 13; p. 57, l. 11; p. 83, l. 8.

Occasionally the editor gives a note on the versification, or he comments on Racine's use of words. In the latter case his statements are not always felicitous, as in the example of *déplaisirs* (p. 16, l. 6), which has here its customary seventeenth century meaning, or in regard to the gender of *amour* (p. 17, l. 28), masculine as well as feminine with Racine.

Perhaps the chief drawback of this edition—allowing the editor his view of what an edition of a classical tragedy should be—is in the printing of the text. The lines are not numbered at all, either consecutively or by page, nor are the acts and scenes indicated in the head lines of the right-hand pages. Such omissions—omission of essentials we think—make reference to the different parts of the play wearily difficult, and offer numerous stumbling-blocks to the feet of the editor himself. On the first page, for instance, the name of the speaker is evidently counted for a line in the note references, while on the second it is not. Elsewhere half-lines seem to be reckoned as whole ones. Such inconveniences to quick handling should be remedied in a second edition.

Prof. Eggert has entered upon the preparation of his edition in a somewhat more comprehensive spirit. Instead of furnishing his pupils with a text for rapid reading, he has

aimed particularly at presenting to them a piece of literature, one of the best in the history of the French drama. His work as an editor is to call attention to those characteristics of *Athalie* which have given it its reputation. The mere translation of the play into English is, therefore, a secondary and incidental matter with him. For this reason he recapitulates in his Introduction the leading events of Racine's career, and insists on the significance of his two religious tragedies. After this historical prelude comes a careful study of French classical versification, based on the lines of the play itself. Some eleven pages are thus devoted, which dispose of the subject with the same clearness and thoroughness that Matzke has shown in his chapter on the versification of the romantic school, contained in his edition of *Herminie*. Instructors in French literature are certainly under obligations to these two editors for their adequate presentation of a not very alluring theme.

After the Introduction comes Racine's preface to *Athalie*, which treats of its sources and the suggestions furnished him by the Scriptures. The text follows next, the lines being numbered consecutively throughout the whole tragedy. The notes of the editor are in the main historical and literary. Considerable attention is paid to the language of the author, in those passages where it differs from the usages of the present day. Also the devices of the poet in adapting his vocabulary to the demands of his verse are repeatedly noticed. Among other interesting matter adduced to throw light on Racine's literary procedures are quotations from his favorite writers of Roman antiquity, where such quotations have an evident bearing on the thought and style of the play. The Latinisms allowed by the purists of the time are also pointed out. Translations are given wherever required, and syntactical constructions are commented upon or construed, as the case demands.

Indeed in all respects, this edition of *Athalie* meets the requirements of that literary study which should be especially bestowed on the masterpieces of the French drama. It is the most complete in its equipment of any of the editions of classical tragedy published in this country, and should serve as a model and



standard for future editors in the same field.

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Adelbert College.

### FRENCH EPICS.

*Die Französische Heldensage.* Akademische Antrittsvorlesung gehalten am 25. Januar, 1894, von Dr. CARL VORETZSCH, ausserordentlichem Professor der romanischen Philologie an der Universität Tübingen. Heidelberg: Carl Winter's Universitätsbuchhandlung, 1894. 8vo, pp. 32.

THE above essay presents to the reader a very clear and succinct summing up of the present state of scholarly research into that vast and entertaining field of mediæval literature which is fitly designated as the French Epic. Though most of the facts here set forth and many of the views advanced are the common property of Romance scholars, this short pamphlet will well repay a perusal, because of the neat and careful manner in which the chief problems that are encountered by the literary investigator, and the necessary limitations to his investigations in this domain, are set forth.

It will, perhaps, not be out of place to call to mind a few of the facts to which Prof. Voretzsch has especially directed our attention. One of the earliest and most celebrated workers in this field was the German poet Ludwig Uhland, who as far back as the year 1812 published a monograph entitled *Ueber das alt-französische Epos*.<sup>1</sup> His co-worker Immanuel Bekker led the way in the publication of texts by his edition of the Provençal epic of *Fierabras*.<sup>2</sup> Prof. Voretzsch then draws a parallel between German and French epic tradition, and finds that the former has mainly been studied from the point of view of the propagation of legendary recitals, whilst the latter has been investigated chiefly as a special category of literary production. This difference in treatment he considers to be easily explain-

<sup>1</sup> First published in *Die Museen*, Eine norddeutsche Zeitschrift, herausgegeben von Friedrich Baron de la Motte Fouqué und Wilhelm Neumann, vol. iii, pp. 59-101, and vol. iv, pp. 101-155. In 1860 it was reprinted in: *Uhlands Schriften zur Gesch. der Dichtung und Sage*, herausgegeben von Ad. Keller und Wilh. Holland, vol. iv, pp. 326-406.

<sup>2</sup> *Der Roman von Fierabras, Provenzalisch.* Herausg. von Immanuel Bekker, Berlin, 1829. 4to.

able by the difference in the two traditions themselves: the development of the German epic is shrouded in mystery and has its chief interest as a mixture of myth and history, whereas the French epic has arisen within historic times and presents to us all phases of epic literature in great abundance. Furthermore, we find that the German epic is of heathen origin, the French of Christian; the German epic has a great central point in the *Nibelungenlied*, the French is practically without such, for its tradition does not centre in the *Chanson de Roland* in a degree at all comparable to that which exists in the case of the German poem. Finally, as embodying a general truth with regard to the French Epic, the statement may be made that it is the history of the nation in its heroic period embellished by tradition and poetical inspiration.

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### CORRESPONDENCE.

#### MIRACLE PLAYS.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—So far as I have noticed, the historians of the drama do not find positive proof of the presentation of miracle plays earlier than the thirteenth century. Ebert, for example, in his *Studien zur Geschichte des Mittelalterlichen Dramas*,<sup>1</sup> calls a reference to the *repraesentatio passionis et mortis Christi*, in 1244 "die älteste Nachricht von dem geistlichen Schauspielen der Italiener." Some time since in reading Bishop Liutprand's narrative of his embassy to Constantinople in 968, I came across a passage which seemed clearly to prove that miracle plays existed in Constantinople in the tenth century. As the histories of dramatic literature which I have consulted make no reference to the matter, it seemed worth while to call attention to the passage in question<sup>2</sup> which reads as follows:

Decimotertio (i. e. Calendas Augusti [July 20]) autem, quo die leues Graeci raptionem Heliae prophetae ad caelos ludis scenicis celebrant.

<sup>1</sup> *Jahrb. für roman u. Eng. Lit.*, Bd. v, s. 51.

<sup>2</sup> Liutprandi Legatio, 31 *Mon. Germ. Hist.* SS. iii, 353-4.



There seems to be no doubt that Liutprand is referring to a miracle play and that his use of the contemptuous *leues* indicates not only disapproval, but also the prejudice of previous unfamiliarity. Krumbacher<sup>3</sup> takes the same view of the passage, concluding with the remark:

"So kann er nichts anderes meinen als eine Art von Mysterienspiel."

Possibly additional references at similar performances might be found in Sathas' *Ἱστορικὸν δοκίμιον περὶ τοῦ θεάτρου καὶ τῆς μουσικῆς τῶν Βυζαντινῶν*, Venice, 1878, a work which is unfortunately not accessible to me.

An interesting question arises as to whether the miracle play developed independently in Constantinople and in Italy, or whether the idea was introduced into western Europe by the pilgrims, crusaders and merchants who frequented Constantinople so generally from the tenth to the thirteenth centuries.

EDWARD G. BOURNE.

Yale University.

### "THE DEVIL AND DOCTOR FOSTER."

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—This interesting expression, which at once suggests a relationship with the *Faust-sage*, is used, or to speak more accurately, has been used, with considerable frequency as an everyday phrase in certain parts of Maryland and West Virginia.

It is not so popular to-day as it was twenty-five years ago and is confined to Maryland, more particularly, although by no means exclusively to the northern part of the state. The fact of its usage in other parts of America would seem, however, to preclude the possibility of it being a provincialism. The origin of the saying is probably to be found in the confusion of the common English name Foster with Doctor Faustus—the transition being by no means phonologically impossible. However, to speak with certainty concerning its origin, a fairly complete knowledge of its distribution is necessary. This brief note has therefore been written in the hope that some

<sup>3</sup> *Gesch. der Byzantinischen Litteratur*, pp 297-298.

one may be able to contribute something which may lead to the satisfactory explanation of an interesting expression that is fast going out of use.

THOMAS STOCKHAM BAKER.

Johns Hopkins University.

### PERSONAL.

Prof. Edward E. Hale, Jr., A.B. (Harvard) 1883, Ph. D. (Halle) 1892, has been called from the State, University of Iowa to Union College, Schenectady, N. Y., as Professor of Rhetoric and Logic.

Mr. Wm. Peters Reeves A.B. (J. H. U.) 1889, Ph. D. (J. H. U.) 1893 has been appointed Instructor in Rhetoric at Union College.

Mr. James P. Kinard, Graduate of the South Carolina Military Academy, 1886, Ph. D., Johns Hopkins University (Oct. 1895), has been elected Professor of English and History at the Winthrop Normal and Industrial College, Rock Hill, S. C. Mr. Kinard has prepared a dissertation on *Wulfstan's Homilies in regard to Style and Sources*, which will be published.

It is announced that Dr. F. H. Sykes of the Johns Hopkins University has been appointed Professor of English in the Western University of London, Ont. The Arts faculty of this University, which has just been established, is the third of its faculties, the Divinity faculty dating from 1863, and the Medical from 1882. Other members of the new faculty are the Rev. B. Watkins, late Scholar of Jesus College, Cambridge, Professor of Classics, and the Rev. C. B. Guillemont, of the Academy of Paris, Professor of Modern Languages.

Dr. Sykes is an honor graduate of the University of Toronto and was scholar and fellow of the English department of the Johns Hopkins University, receiving his doctor's degree in 1894 on a dissertation dealing with French Elements in Middle English. During the past year he lectured in the graduate department of the Johns Hopkins University on Romanic influences on English.

Mr. Glen Levin Swiggett has just been placed in charge of the German Department of Purdue University (La Fayette, Ind.).

Having been appointed Instructor of French and German in the University of Michigan in 1890 (see MOD. LANG. NOTES, Vol. v, p. 223), Mr. Swiggett devoted some time to work on the Canadian-French dialects, and in 1892-1893 spent a year in graduate work in the Johns Hopkins University. From 1893 to 1895 he served as Instructor of Modern Languages in Indianapolis academies and in the Plymouth Institute of that city, passing thence to his present position.

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# MODERN LANGUAGE NOTES.

Baltimore, March, 1896.

## FRANCE, FILOLOGY, FONETICISM AND POETIC FORMULAE.

### I.

THERE are two perpetual proofs of French intellectual activity: the first is found in the variety and vitality of a kaleidoscopic Kalaestheticism—if we may be our own Symbolists—which is continually starting schools in poetry, the arts, and has even a share in the development of political theories highly-colored and picturesque if not always practicable; the other appears in the cry for reforms, or in the remaking and polishing of the old. Hence Paris is still the pivot of initiative in both sociological and scholastic radicalism, just as, by the curious combination of paradoxical elements in French character and political constitution, it remains the stronghold of much state and academic conservatism. The restless spirit of investigation and the habit of precision in expression, trained through centuries, has splendidly developed schools of syntactical study and the growth of scientific grammar in addition to good or bad attempts in artistic and literary experimentalism; the result is that France has definitely reached her Romantic revival, destructive and constructive, in Grammar.

Parisian centres are practical as well as prolific in their ideas, and the presence of certain similar points at issue in the English language, upon which the French status may throw light, but particularly the independent appearance in France of certain theories, the persistence of others, and the plea for wide-reaching reforms lends interest to their notice.

### I.

The aphorism, then, as to "Frenchmen, that is, Grammarians" has peculiar force. The logical qualities of their mind and their language; the clearness of the medium for expressing the qualities; the subtle shading of sense and word, contribute to create for the French an interest in the study of a subject which their treatment and literary style rescue from the dryness usually inherent in

such a theme. The status of the men who have busied themselves with it assures this. Scholars and satirists, poets and philosophers, comic writers and novelists, have either hurled or brought a brick to shatter or to sustain the grammatical structure. No literature offers such a sequence in this connection as the brilliant line from Vaugelas to Voltaire; the Marots, Ménages and Malherbes, "tyran des mots et des syllabes;" Ronsard, "prince of poets," and the Pléiade; and the band of witty, caustic reformers of Rhetoric by ridiculing its extravagances: Molière, Sorel, Scarron, Saint Évremond. When we add the profound and permanent influence of the Précieuses, more powerful than any corresponding movement on the continent; the element well-summed up by Somaize when he says: "De tout temps il y eut des femmes d'esprit;" the serious study of the subject by men of the type of Maupertuis and Condillac; and the host of rigorous Grammarians inferior yet most important, we can better gauge the heredity in France of such a discussion, which has taken new life and new forms and increased power because based upon principles, philosophical, practical, and even pecuniary and political.

### II.

Three books which present three phases of the reform cover the main points. In the *Lexique de Ronsard*<sup>1</sup> just published we find a much-needed defense of the poet from the charges, now classical, of his lack of patriotism for his own tongue, and his enthusiasm for external and therefore alien-to-French expressions. Limiting ourselves to two of M. Mellerio's chapters we may well see that Ronsard's rehabilitation is sufficiently complete, and that the invention of the words Ronsardize, Ronsardism, and Ronsardist need not be more of a reproach than the epithetizing characteristic of the rise of the Romantic revival.

<sup>1</sup> *Lexique de Ronsard*, précédé d'une étude sur son vocabulaire, son orthographe et sa syntaxe par L. Mellerio, Professeur au lycée Janson de Sailly, &c., et d'une préface par M. Petit de Julleville. Paris, E. Plon, Nourrit et Cie, 1895 (the latest (171st.) volume in the *Bibliothèque Elzévirienne*, completing the Ronsard series, vii (now viii) vols., 1857-1867). Two new Branthômes make the number 173.

If we owe much to Boileau, yet his baseless critical condemnation of Ronsard is on a par with his ignorance of pre-Villonian poetry. The persistence of this judgment has survived to this day, and it speaks much for conservative power in literature that no one has hitherto absolutely verified, or in this result, disproved Despréaux' dictum. The Bacchic hymn which gave the particular proof of the poet's literary sins was written, it seems, says his contemporary Claude Binet, by Bertrand Bergier de Montembeuf. So Ronsard's regrets at the impossibility of speaking in French, or claim that his French verses can be understood only by Greeks and Romans, mean respectively, that, as he says:<sup>2</sup> "nostre langue ne pouvait exprimer ma conception," and that knowledge of classical mythology can alone predicate appreciation of his theme. And in his words, which had already been marked by the writer for this purpose, before he became acquainted with M. Mellerio's book, we find the following theories:

1. His love of French, in the preface to the *Franciade*:<sup>3</sup>

"Je te conseille d'apprendre diligemment la langue grecque et latine, voire italienne et espagnole; puis, quand tu les sçauras parfaitement, te retirer en ton enseigne comme un bon soldat, et composer en ta langue maternelle, comme a fait Homere, Hesiodé, Platon, Aristote et Theophraste, Virgile, Tite-Live, Salluste, Lucrece et mille autres, qui parloient meme langage que les laboureurs, valets et chāmbrieres. Car c'est un crime de leze majesté d'abandonner le langage de son pays, vivant et florissant pour vouloir deterrer je ne sçay quelle cendre des anciens."

2. He wishes to incorporate dialectic forms (*Franciade*, and *Art Poétique*).

3. He counsels reviving Old French:<sup>4</sup>

"Tu ne rejetteras point les vieux mots de nos romans."

"De remettre en usage les antiques vocables et principalement ceux du langage wallon et picard lequel nous reste par tant de siècles, l'exemple naïf de la langue françoise;" and "choisir les mots les plus pregnans et significatifs non seulement dudit langage mais de toutes les provinces de France."<sup>5</sup>

He elsewhere in the *Poétique* mentions other dialects.

<sup>2</sup> Vol. vii, p. 178.

<sup>3</sup> *Œuvres*, Vol. iii, p. 34.

<sup>4</sup> *Art Poétique*, Vol. vii, p. 320.

<sup>5</sup> *Franciade*.

M. Mellerio also gives the interesting passage, quoting Ronsard's "testament" in which he urges not to "écorcher le latin," nor to lose "natural French vocables" and these "old terms." On the other hand, he allows the creation of new words:<sup>6</sup> "Pourveu qu'ils soient moulez et façonnez sus un patron desja reçu du people."

Of Ronsard's vocabulary in his almost one hundred thousand lines, of their almost exclusive French character, of his independence, and his mistake in composing French words by Greco-Latin imitation, we need not speak. Interesting as the subject is, we are not, however, discussing creation of words, but criticism of existing ones, for modern grammatical reform is more occupied with present and past conditions, which, once settled, will necessarily condition the future. Leaving aside also his Syntax, his Orthography requires a few statements.

The sixteenth century, like the nineteenth, saw two schools of orthography. Rabelaisian chaos, purposely increased for both comic effect and political safeguard, had still further helped the being a law unto oneself in spelling, and the ignorance of reasons for preferences in some forms to the exclusion of others. Ramus represented phonetic reform in his *Gramère fransoeze*, as did Jacques Peletier in his *Dialogue de l'ortographe et prononciation françoese*, and Maigret. Authors believed, because of their learning, in etymological orthography. Ronsard, inclining to the former, ostensibly adopted the latter theory, but in reality, like all of the writers of the time, used a poetic pleasure and a license dictated by rhythmic or rhymic factors. But Ronsard's theories may well serve as a decalogue of modern criticism and a proof of the justice of modern demands, as we shall see, and a plea for return to 'old things best.' Take some usages, or rules of Ronsard, or recommendations: 1. He elides *i*, as in *ni*; and defends the same for *o* and *u* as do "the Italians, or rather the Greeks."<sup>7</sup> The *i*-elision might well be restored. So elision of a final unpronounced consonant for purposes of rhyme.<sup>8</sup> But though his counsels apply more particu-

<sup>6</sup> *Franciade*, Vol. iii, p. 32.

<sup>7</sup> Vol. vii, p. 326. <sup>8</sup> *ibid.*, p. 328.

larly to poetry, prose and euphony can profit by them as well.

So, 2, the *s* of the first singular of verbs is to be dependent upon the avoidance of hiatus; 9, 3, superfluous etymological letters are to be suppressed; 10, 4, *z* and *k* are to be restored, and to displace the duality of use of *c* and *q*; 5, the assimilation of proper names to the vernacular; 11, 6, actual words shall be the basis of compounds.<sup>12</sup>

So again, in the *Advertissement au lecteur* preceding the Odes,<sup>13</sup> we find the same or other suggestions looking 7, to the dropping of etymological *y* (though retaining it as final for *i*); 8, the change of *ph* to *f*; 9, the creation of characters equivalent to the phones *ll*, *gn*, *ch*; 10, or consonantal *i* and *u* (*j* and *v*). So, also, he quite consistently puts *el'* or *ell'* for *elle*. His greatest claim seems to have been the introduction of the euphonic *t* between inverted verb and pronoun (though M. Mellerio suggests that he simply generalized popular usage which had intercalated the *t* by analogy with other conjugations; this in spite of Remy Belleau's statement as to Ronsard's invention of it). But we may sum up Ronsard's position, first by his statements; next, by his honest independence:

"Tu n'auras soucy de ce que le vulgaire dira de toy, d'autant que les Poètes, comme les plus hardis, ont les premiers forgé et composé les mots;"<sup>14</sup>

"Je supplie très-humblement ceux ausquels les muses ont inspiré leur faveur de n'estre plus latineurs ni grecaniseurs, comme ils sont plus par ostentation que par devoir, et prendre pitié, comme bons enfants, de leur pauvre mere naturelle."<sup>15</sup>

The changes are proposed, because:

"Quant à notre esriture, elle est fort vicieuse et corrompue, et me semble qu'elle a grand besoin de reformation."<sup>16</sup>

so, the Caprice, *Tout est perdu*:<sup>17</sup>

"Promene-toy dans les plaines Attiques,  
Fay nouveaux mots, r'appelle les antiques,  
Voy les Romains . . . . .  
Lors sans viser aux jalouses atteintes  
Des mal-vueillans, formes-en les douceurs  
Que Melpomene inspire dans les coeurs!

9 *ibid.*, p. 333. 10 *ibid.*, p. 334. 11 *ibid.*, p. 335.

12 *ibid.*, p. 336. 13 p. 14.

14 *Art Poétique*, Vol. vii, p. 335.

15 *Franciade*, Vol. iii, p. 35. 16 *Ibid.*, p. 36.

17 *Recueil des Poemes*, Vol. vi, p. 329.

J'ay fait ainsi: toutesfois ce vulgaire,  
A qui jamais je n'ay peu satisfaire,  
N'y n'ay voulu, me fascha tellement  
De son japper en mon advenement,  
Quand je hantay les eaux de Castalie,  
Que nostre langue en est moins embellie."

And finally that fine passage of the *Poétique*,<sup>18</sup> where the poet states his creed again when he says:

"Ne se faut soucier, comme je l'ay dit tant de fois, de l'opinion que pourroit avoir le peuple de tes escrits, tenant pour règle toute assseurée qu'il vaut mieux servir à la verité qu'à l'opinion du peuple."

Ronsard's theories yielded somewhat in practice; or, as M. Mellerio, who does not seem to have included the above passages, perhaps to avoid repetition, closes his discussion of the orthography by saying:

"Qu'il y eut en lui deux hommes: l'un prônant avec ardeur une méthode qu'il jugeait très digne d'illustrer la langue, l'autre trop éclairé et trop circonspect pour la pratiquer résolument."

### III.

Ronsard's position is obviously a starting-point. Back of him was only the unformed Modern French. His prominence and association with the *Pléiade* increase the value of his suggestions, and their statement again in this new book shows the perpetuity of his principles. To note the changes from his attempts to Voltaire, would be a study of historical grammar, or of statements as admirable as the individual themes, for instance, of Prof. Matzke,<sup>19</sup> or the general discussion in the brilliant book of M. Vernier;<sup>20</sup> to state all present conditions would be to give a résumé of Lesaint.<sup>21</sup> Accepting the language as we find and read it, we can see the sense and force of the reforms hanging in the balance in France, between Academy dilatoriness and unpermeated popular opinion, but set forth in the caustic and compelling arguments of M.

<sup>18</sup> Vol. vii, p. 336.

<sup>19</sup> "On the Pronunciation of French Nasal Vowels in the xvi and xvii Centuries," *Publications of the Modern Language Association of America*, Vol. ix, no. 3.

<sup>20</sup> *Étude sur Voltaire Grammairien et la Grammaire au xviiiè Siècle*, Paris, 1888.

<sup>21</sup> *Traité complet de la Prononciation française dans la seconde moitié du xixe siècle*. Halle, 1890.

Renard's pamphlet.<sup>22</sup>

The question is a vital one to France. If, as runs the political aphorism, her colonial question is the Rhine, yet in the larger expansion which is to help her,<sup>23</sup> *orthographic reform* plays a large part. France, whose ratio of population to the rest of Europe has decreased from 38 per 100 in the year 1700 to 13 per 100 in 1880,<sup>24</sup> now sees her idiom struggling in Belgium with Flemish, in Switzerland with German and Italian, in Luxembourg with German, in Canada with English, and in Tunis with an Italian more easily assimilated by the child because of greater orthoepic and less orthographic characteristics. And it is this which gives national as well as literary point to the petition of M. Havet, praying for Academic *imprimatur* on its reforms, and signed by the three directors of instruction (primary, secondary, and superior), by forty members of the Institute, two hundred and fifty University professors, one thousand professors of Lycées and Collèges, and thousands of male and female school-teachers, all this backed by the *Alliance française*, that propaganda in pedagogics, founded for the patriotic purpose of stimulating the study of the language in foreign parts.

We need not rehearse the arguments pro and con of the phonetic school and its opponents, and show how even in its irregularities French orthography is assimilated with phoneticism and that laws of pronunciation unconsciously take precedence over any other. The plea for phonetic treatment in large part coincides with that of its adversaries, the etymologists, in the demand for clarification and the purification from excrescent or epenthetic letters. French orthography, too, has its own historical development, clear and comparatively simple. Persistent attempt at violation of principle does not improve and only destroys etymology itself. And the mass of incongruities and inconsistencies, the false analogies and pedantic re-integrations have

<sup>22</sup> *La Nouvelle Orthographe*, par Auguste Renard, Professeur de l'Université, etc., with preface by M. Havet, professor of the Collège de France, Paris, 1893.

<sup>23</sup> Cf. articles like "L'Essor extérieur de la France," *Revue des Deux Mondes*, 1893, Vol. 3.

<sup>24</sup> Bertillon's tables.

obscured the facile, the natural, and the truth of linguistic law found in the earlier or middle period of the literature. Examples become too numerous to quote more than one of each under a few of the points criticized by reformers or proposed by them, and which prove the force of their attack, one free from ridiculous reformations and graphical propositions which complicate things so much as to excite justly the "gaiety of nations," and where no volapuk vagaries hinder immediate adoption.

1. Were French purely etymological we should write *hon* for *on* (homo), *ci-jil* (*jacere*) *geaune* (*galbinus*).

2. If *phantome* has given *fantôme*, what hinders *filosofie*, *fotografie* (cf. Spanish simplicity and Italian usage); if *ferais* why not *fesais*, if *rythme* has sunk to *rythme*, why not *rytme*.

3. So with *doigt* to be like *doi(b)t* (as *cognoistre* dropped *g* and *s*), and all parasitic, and some double letters *vin(g)t*, *t(h)éâtre*, *se(p)t*, *at(t)endre*. M. Renard in his witty piece of professorial pamphleteering has succinctly stated in a personal and condensed form the changes desired, and drawn admirable illustrations from other grammarians as well.

4. Change of letters of mixed or more than single pronunciations: *t* as *t* or as *s*; *c* as *k* or as *s*; *x* as *es* or *gz* or *z* or *k*; *il* as *ille* or *ie*.

5. Change in letters of double use, as *c, k, q*, which could be reduced to one; so *an, en, em, ean, aon* (*ancien, encore, empire, Jean, paon*), all pronounced alike but spelled different'y.

6. Abolition of the doubled *n* or *t* in feminine nouns and adjectives; for we have its exception in *-ain, -in*, sometimes *-an*.

7. Abolition of *-x* plurals.

8. Simplification of compound-noun complications and of plurals of foreign words.

9. Reduction of *-yer, -eler* and *-eter* verbs to a similar basis.

10. Obviation of dual difficulties in phrases such as:

"Ils usent d'*expédient* et *expédient* des portions qu'il faut que nous portions aux poules du couvent pour qu'elles couvent."

11. Assimilation to others of all forms of Latin *ab* or *ac* origin (*académie* and *accabler*? *apercevoir* and *apparaître*?).

M. Renard devotes some of his argument



to answering objections that these changes would distort, if not also debase, the historical heredity of the language. But tradition before the tampering of the post-Renaissance reformers is the strongest argument to back this seemingly radical treatment, as the slightest scholarship will show. If the fear of individualism—the independence of each writer—is present, the greatest literary epochs of France had it, and the public chaos or personal caprice in writing stopped in no way the march of phoneticism, as outlined in the successive prefaces of the Academy dictionaries. Paleographical charts which have recently so multiplied in France, as well as the merest study, prove this at a glance. So, also, dialectic deviations offer no danger; the clearest and most perfect pronunciation, the Parisian, open only to the charge of its *grassement*, will keep the supremacy it has had because of a capital's influence, literary superiority, and as the best medium for the clarifying of rougher exceptions in the provincial speech. But phonetic evolution has always been the law of the language, and the greater its development, the closer will be the assimilation to the classically ignorant but phonetically simple orthography of the *Roland* period. M. Renard sees the reason for this century's stagnation in an advance, in the imperial rulings which fastened upon France an official orthography, and he looks to the recoil of Republicanism in writing as in politics to alter this antiquated scheme.

If, however, the objection be taken from etymology so-called, the glaring incongruities condemn the critics of the new movement. If Latin and Greek words are to be the absolute basis of French words, then, for instance, all English words already assimilated are to be Anglicized anew,<sup>25</sup> for a consistent creed must rule in language. For if, as is the case, the sounds of foreign tongues have been Gallicized, the writing of them should also be thus modified. The inconsistency grows by the partial preservation or excision of letters (*baptême*, *ecri(p)t*), or the interchanged use of *t* and *s* sounds; if *ch* in *écho* has a *k*-sound, why should *c* in *cant* not be pronounced *chant*?

<sup>25</sup> On this point, cf. Lesaint's statements in reference to French adoption of foreign words and their pronunciation.

And, again, etymological letters do not teach the savant the origin of words, much less, the ignorant. But the finishing point is put to a weak defense by the comparison of inconsistencies drawn from a similar source: *ph* represents the *f*-sound in *physique*, *photographie*; *fantaisie*, *frénétique*; the first phonetic elements of *théâtre*, *thème*, *trône*, *trésor*, are all from Greek *th*; so the *c*-sound in *choléra* and *colère* is given one graphic sign; so, *idylle* and *asile*; *psychologie* and *métémpsychose*; *holocauste* and *olographe*. A similar huge list is found in Latin transferences, where *t=c* or *t*; *l=l* or *ll*, *qu=qu* or *c*, *au=au* or *o*, and *o* gives four different *eu*-sounds. These results have led to insertions in the French of letters not even etymological: *dom(p)ter*, (*h*)*uile*, *hom(m)e*, etc. And so arises the injustice of pronouncing *annexion*, *direction*, *occupation*, *passion*, alike, and teaching quadruple difficulty.

The fear of disturbance due, in education or in commerce, to the introduction of such vast changes is easily conjured by the ease of past partial attempts and the example of Spanish and Italian experiment and even German, while the new processes will be natural to a new generation, and more easily taught. And if printers and publishers, loaded with types and books, oppose the reform, the reduction of characters reducing time in composition and paper, may also reduce price, and double sales may compensate for a supposed loss. This, of course, is not merely a French, but a universal argument.

From phonetic reform will flow fixity of the language and opposition to the growing danger that pronunciation will adapt itself to orthography, instead of the latter to the former, thus ruining the facile beauty and flow of French, and bringing back the harsher elements which the early language had so properly expunged as not suited to the sound nor spirit of the language.

And all dangers will be avoided by limiting the reform by principles of the clearness of the discourse, and retaining the individuality of words, as well as homonyms whose change would lend to ambiguity (*mer*, *mère*, *maire*), or grammatical form be obscured (*cruel*, *cruelle*); those already similar (*grève*, *grève*,

*bière, bière*) numbering about one hundred and twenty-nine, must unfortunately remain exceptions. Final root consonants, betraying origin, are also to be retained (*ar(t), cour(t)*). Thus from the hundreds of modifications proposed appear the following rules:—

1. Suppression of mute *h* after *c* or *t*.
2. Of *ph*, made into *f*.
3. Of *y*=simple *i*.
4. Of double letters where pronounced singly.
5. Each sound to be represented by a sign, letter or group.
6. Abolition of parasitic letters.
7. The same sound to be represented by the same forms.
8. Conversely, the same signs always to express the same sounds.
9. Regular feminines to add simply *e*.
10. Plurals, save proper names, to end only in *s*.
11. The simplification, or not changing as the case may be, of the rules (grammatical) of *nu, demi, vingt, cent, quelques, tout*, the past participles; and changes in verb-finals.

To these rules, the famous report of M. Gréard to the Academy (1893) has added others, such as the suppression of the circumflex, replacing a mute *e*, the regularising of the use of accents, of the words of different genders from the same source, of participial *-ant, -ent*, the suppression of the hyphen in compound nouns (generally).

But if M. Renard has stated practical theories, M. Clédat has applied their substance to immediate scholastic use in his, because of its importance, really great work,<sup>26</sup> prefaced by M. Gaston Paris. No more than M. Renard is he a ranting reformer, but the prover of sensible and scientific substitutions, based upon phonetic and philological principles capable of historical proof as to correctness, if the touchstone be the perpetual law of language and of literature, "the usage of the best writers." And two points add weight: the plea for consistency, which is the key-note of M. Clédat's own reasoning, and the fact that

there is to be no destructive disfiguring. For M. Clédat is a Romance scholar, whose respect for the Classics and love for the founders of philosophical grammar the Greeks, will naturally be both glad to find and eager to accept, changes that combine a common ground of clear gain, *pietas* toward the past, and economic value in saved time, of immediately apparent worth. Without stopping at the brilliant preface of M. Gaston Paris, with its differentiation of the difficulties, the definitions, and the deficiencies of the present grammars and their educational use; with its interesting analysis of the past feebleness in this respect and the present possible function of the Academy; and pointing out the opposition, let us say, of the printers and publishers who see only the immediate danger to their vested interests; or of business, stagnant in part during transition from the old to the new system; or of sacrifice of books already published, and with it the necessity for recasting every dictionary, M. Paris also protests forcibly against the preponderance given to orthography in grammatical study. He calls "national orthography in reality one of the forms of public life." He advocates the calling of a congress of linguists, pedagogues, business men and printers instead of poets and writers or even philosophers and critics, to formulate an orthography, as simple and useful as the metric system decreed by the Convention. And he then closes with a tribute to M. Clédat's work as a precursor of rational instruction and a release from the intolerable burden of incorrect rule, moribund tradition, false analogy and the orthographic vagaries whose violation often ruins the career of an applicant for place, or whose memorized use, through long years of dry exercise, stamp the social status.

The analysis of M. Clédat's book, owing to the latter's clearness, is easy. We may leave aside the Phonetics, the more so as we have such skillful expounders of historical or modern phases in our country as Professors Rambeau and Matzke. M. Clédat proposes what is after all, a normal, safe and sensible theory. The perpetual appeal to the great writers, the French Classicists as models of style, has little worth if we are to accuse them of ignorance

<sup>26</sup> *Grammaire Raisonnée de la Langue Française* par Léon Clédat, Professeur, etc., Lauréat de l'Académie Française. Troisième édition, Paris. H. Lesoudier, 1894.



of the fundamentals in the form of words. Unlettered litterateurs are a paradox, an anomaly, and fortunately an exception. Yet Restif de la Bretonne's chaotic and eccentric genius is indisputable in spite of his spelling. The sixteenth century never pretended to learn grammar. Yet, as M. Gaston Paris says, the best authors of the language lived at this time, and as Courier said, those "femmelettes" of the time of Louis XIV wrote better than the most skillful of our own day, and had never learned a word of French grammar any more than had their illustrious contemporaries. That La Bruyère and La Fontaine, that Vaugelas and Voltaire, that Ronsard and Racine, that Bossuet and Fénelon, that Pascal and Corneille, that Montaigne and Montesquieu, and Madame de Sévigné as the representative of the brilliant band of women of letters in French literature, should be false standards is a contradiction in terms. Also, M. Clédat throughout his whole book aids his cause by constant references to their simpler notations which Voltaire introduced in his edition of Corneille in 1764, and which are at this late day, no more illogical nor terrifying than the stock examples of Spanish or Italian *filosofia*, *filologia* et mult al. "unnature," as the French say, are the original source, the crystalized philological history, or destroy the utility of the words themselves. But he emphatically states that his reforms are based on reason, not authorities.

We are promised shortly by two American professors, a French grammar, whose outline is based upon principles similar to those expounded by M. Clédat. To sum up some of his main propositions, lack of space forbidding us to give the reasons for them or the list of analogies, we have:—

1. Elision of 'mute *h* in *bonheur*, *heureux*, etc., by analogy with old French, *l'erbe*, *l'iver*, and modern *on* (*hon*), *avoir* (*havoir*), etc.

2. Suppression of *e* mute after a vowel in the interior of words, *jourai*, *j'oublierai*.

3. Suppression of other mute vowels, as *pan* (*paon*), *oul* (*aout*), with appeal to the classical authors.

4. Substitution of *s* for *x* final mute or pronounced *s*, and for *z* in second persons plural.

5. Consistent simplification of final consonants, (*pie*)*d*, (*noeu*)*d*, *ni*(*d*), like *nu*, etc.; *sein*(*g*), *poin*(*g*) like *malin*, *témoin*, and restoration of final *t* in all third singular indicatives.

6. Elimination of dual spellings like *différent*, *différend*, *conter*, *compter*; of mute non-final consonants. Why *cor*(*p*)*s*, if we have *corset*, *corsage*; if *sept*, *Septembre*, then why not *recevoir*, *devoir*, *hôte*? So, *le*(*g*)*s*, *doi*(*g*)*t*, *vin*(*g*)*t*, since we have *di*(*c*)*t*, *au*(*t*)*tre*, etc.

To the objection of confusion: it is impossible to confuse *le lis* and *tu lis*, or *dis* (*dix*) and *tu dis*, or *pois* (*poids*) and *pois*, or *puis* (*puits*) with *puis*. The context saves the situation.

7. No mute consonants before *s*: *enfants*, *lons*, and in verbs, *prends*, like *sens*, *peins*.

8. Open *è* to be always accented, and to be followed by a single consonant when only one consonant is pronounced: *querèle*, and in corresponding forms of *-eler* verbs. Similarly *imbécilité*, *batre*, *chate*, like *imbécile*, *abatis*, *rate*. The usage in classical writers is here again a powerful argument.

9. Nasal vowels to be always written with *n*, never with *m*.

10. Nasal *a* to be *an*: *couvant* (*couvent*), *expédiant*; and so, in all present participles, and, as in the classics, *vanger* (cf. *revanche*), *paranthèse*, *comancer*, *tandresse*, and adverbs in *-mant*.

11. Nasal *e* should strictly be as in *plèn* for *plein*.

12. If we have *printanier* with *printemps*, therefore, and as in old pronunciation: *fame*, *couane*, *ardament*.

13. Forms like *ème* (*aime*), *émé* (*aimé*), *ésophage*, like *économique*, etc.

14. Change of *y* to *i* in words of Greek origin: *analyse*, *stile*, *pyramide*, etc.; *y* to equal only two *i*'s, or semi-vowel *i*, forming diphthong. The last, as best, gives *craiyon*, *ryen*, etc.

15. The sound *eu* to be everywhere written *oe*, to avoid such discrepancies as *cueillir*, *oeuf*, *neuf*, *oeil*; or *oe* after *c* or *g*, and elsewhere *eu*.

16. *Au* to equal *o*: *orculaire* as *oreille*; *eau* to become at least *au*; (So (Voltaire)

*château, potau*); *o* for *um*, as *albom* (cf. *mon* from *meum*), for we have *circonstance* (*cum*) and others.

17. Loss of every *h* after *r* or *t*, *téâtre*, like *trône*; Italian or Spanish analogy indicates the law.

18. *ch* to equal the soft, *c* (and *k* before *e, i*) the hard sound. Thus, the avoidance of *x* transliterated into *qu, k*, or *c*, as in *ἄσχειν*, to give *exarchat, monarchie, monarque, patriarchal*, with consequent confusion. Therefore, like Voltaire, *crétien, cristianisme*, or with Victor Cousin, *psychologie*.

19. *ph* to be *f*. If we have *fantastique, fiole, faisan, et mult. al.*, then *philosofie, frénologie*, etc.

20. *k* to replace hard *c* and *qu*, as Ronsard desired. Its universal consistency of sound in European alphabets aids the change. The anomalies here are too numerous to be indicated. M. Clédât here proposes *k* or *q*-simple (without *u*) for the hard *c*. And the addition of *u* or *w* to mark a pronunciation of the type *équateur, équestre*. (We might add that this suggests a wise introduction of the letter *w*. There is no real reason for French antipathy to it, as foreign or harsh, though perhaps due to the association with the series *wh* -*o*, -*at*, -*y* -*ere*, always hateful by its aspiration and English character.)

21. *g* soft to be *j*; hard, to remain *g*; so *najer* (*navigare*) like *joie* (*gaudia*).

22. *s* to be always harsh *s*; *s* between vowels to become, as pronounced, *z*; this would abolish the anomaly of four Latin terminations which were pronounced differently (-*tionem, -cionem, -sionem, -ssionem*) and all became French *sion*, being written in four different ways; and reduce to *s* the sound written *s*, or *ss*, or *sc*, or *c*, or *t*, according to their Latin origins (so, *hazarder, mazure, roze, dizidme* (since, *dizaine*), etc.). But final *s* linked, to remain *s*.

23. *v* where pronounced *v*; *vagon*, not *wagon*.

24. Liquid *l* to be *y*.

25. Suppression of *i* unpronounced before *gn*; *ognon, pognard*.

26. *ks* to be *x*, or *ks* or *cs* (*tocsin*). But *gz* for that sound of *x*, (*egzil, egzamen*).

27. (a) Suppression of unnecessary diæreses;

(b) of superfluous accents (*çà, delà, déjà*); (c) of circumflexes in preterites, and imperfect subjunctives; (d) abolition of anomalous duals like *mélange*, but *il mèle*; *conique*, but *cône*, *coteau*, *côte*, *extrémité*, *extrême*; (e) the completion of Academic ruling by extension of the principle of *collège* to other *e*-words, and the writing of futures and conditionals similarly (*cèderai*); (f) introduction of the apostrophe, written as well as pronounced, in the class of words like *quoique, puisque, lorsque*; (g) its elision in *d'avance, d'abord*, etc., since we find *davantage* and *dorénavant*; (h) the writing *presquîle, quelcun* (like *chacun*), and *grand mère, grand route*, etc.

28. (a) Words compounded with a prepositional prefix or adverb to drop the hyphen: (b) words beginning with the indicative present of verbs to drop hyphens, (*portemonnaie, essuimain*, etc.). This will also remove in the singular the *s*-plural of the second word, *couvre pied(s)*; (c) the rule to be extended to cover the type *boutentrain* (cf. *justaucorps*), *meurdefaim* (cf. *vaurien*); (d) hyphen-suppression in adjective+substantive compounds, pronouns (*lui même*), in two words linked by prepositions, (*arc-en-ciel*), but (*arc de triomphe*); (*gris-de-fer*), but (*bleu de ciel*), etc., in compounds of two nouns or adjectives (*wagon lit*). But if the adjectives have independent values, as in *sourd-(et) muet*, hyphen; if dependent (*nouveau-né*), omit the hyphen. But even here, great difficulties arise and complete omission is recommended save in words of the type: *Gallo-Romains, Franco-Russe*, etc., (e) as in elliptical expressions, such as *coq à l'ane, haultecorps*, and compounds of *ci* and *là*, and in verbs before personal pronouns without epenthetic *t*, *donne moi, voulez vous*, but *arrive-t-il?* (f) omission, as well, in prepositional and adverbial phrases, and in numbers. Hence, in all cases save elliptical expressions, either juxtaposition or soldering, according to the preponderance already existing in each class. Writers employing new words in philosophy or in science to have freedom of using hyphen or of not using it.

The second part of M. Clédât's book discusses Flexions and Syntax, the latter here linked to Morphology. The reforms he has here proposed touch rather the manner and

the matter of French grammatical instruction than phoneticism. But the question of forms recurs, as in those of the Article. The value of the older usages, as both phonetic and more logical, is made apparent. Many things might be noted: the suppression of the superfluous (as is proved) partitive, after simplification of the definite. But this learned set of propositions, by going back to archaic forms, is merely anticipating the power of popular speech which is to be as leveling, that is consistent, in the logic of grammar, as it is in insisting upon the simpler processes of word-production (for example, new verbs are put in the first conjugation). This unity in the evolution of language is a pleasing linguistic proof that right will prevail here as in other spheres. And the very hindrances to it are an emphatic proof of what the student (at least) doubts at first in the case of French acquisition—the minutiously difficult phases of French grammatical study. M. Clédât shows constantly how little we analyze the real logic of grammar, how the seemingly impregnable buttresses of the logico-grammatical fortress lack foundation and are really weak structures; and how the combined good-sense and genius of the great authors successfully and with unconscious philosophy, violated rules of literary periods before and after their own.

As constituted at present, intricacies go hand in hand with anomalies and, worse, illogicalness, which a few changes would sweep into consistent classes, and with others would disappear the laws of exceptions and counter-exceptions which make French, the language of clearness, yet a puzzle for precision.

Among other things, the author establishes: 1, the impossibility of fixing rules as to the use of capitals (a growing freedom in this respect is to be noted in France); 2, that foreign names should take French and not their own plurals, while Italian plurals in *i* should change to *s*, (*dilettantes*, *sopranos*), save when already plural in the French singular (*lazzis*, *conçettis*); 3, compound words to take *s* at the end, and proper names similarly; 4, freedom in use of singular or plural complements (*des habits d'enfants* or *d'enfant*); 5, all the names

of letters to be masculine, instead of mixed as at present; 6, nouns of double gender to be simplified, and *demi*, *nu*, *feu*, to agree (a historical position) before as well as after their nouns, instead of being ruled by the later growth of hampering laws; and colors used adjectively to agree uniformly.

7. *Vingt*, *cent*, *mille*, to take plurals in violation of the present rule; *même* to drop the plural, save in *le même*, etc.

8. (a) Changes like *c'est eux*, (b) the introduction of two new tenses in the conjugation, (c) the better use of dual auxiliaries (*avoir* and *être*) with certain verbs, (d) and phonetic simplifications, philological, and of verb-types like *prennent* into *prèn-ent* (so, *tiennent*), (e) substitutions of *s* for *x* in the type *veux* (cf. *meus*, *bous*), (f) excision of pseudo-*s* and intercalated *ds* (in *-dre*-verbs) in first singulars, and (g) change of correct *t* for *d* in third singulars (*vaint* not *vainc*, or even, as Bossuet, *il ront*, *rompt*)).

9. Reforms like *dissout*, not *dissous*, in view of feminine *dissoute*, and removing the circumflex from *mouvoir*, whose compounds lack it.

10. Regulation of the irregularities of past participial agreement, reflexive verbs, and invariable words, including negatives.<sup>27</sup>

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#### ON THE AUTHORSHIP OF THE ANGLO-SAXON POEM *Phœnix*.<sup>1</sup>

LITTLE has been said of late about the Cynewulfian question, but the reason is not by any means that it has been regarded as settled. On the contrary, scarcely anything has been definitely settled; and it would seem as if much of the ground might have to be gone over again. The *Phœnix*, *Guðlac*, and *Andreas* are still ranked by many among the works of Cynewulf. In some of the more re-

<sup>27</sup> It must be noted that these categories, while apparently belonging to syntactical theory are often phonetic matters, the laws of participles, as can be proved, being often dependent upon pronunciation as guides to present correctness.

<sup>1</sup> In part from an unpublished dissertation on the same subject submitted to the Harvard Faculty of Arts and Sciences for the degree of Ph. D.

cent discussions, indeed—those of Cremer<sup>2</sup> and Mather<sup>3</sup>—*Guðlac* and the *Phœnix* have been decidedly, the *Andreas* hesitatingly, rejected; but this almost wholly on metrical grounds. Metrical tests, however, are somewhat uncertain, and particularly so in the present state of opinion with regard to Anglo-Saxon metre. No complete refutation of the arguments of Ramhorst,<sup>4</sup> Lefèvre,<sup>5</sup> or Gaebler<sup>6</sup> has yet been made; and until this has been done, metrical tests alone, even at best, have hardly the right to be called conclusive.

Of the three poems above mentioned, the *Phœnix* is, perhaps, the one least likely to have been written by Cynewulf. Here then it will be easiest to attack the position of those who believe in a Cynewulfian authorship for all three. In this paper, accordingly, I propose, first, to subject Gaebler's arguments for a Cynewulfian authorship of the *Phœnix* to as searching a criticism as possible within the short space at my disposal, and, secondly, to place succinctly together the arguments that make against his theory. It is hoped that the result will be a conclusion in the matter that may fairly be called definite.

Gaebler's chief arguments fall under three heads: Vocabulary, Characteristic Phrases, and Parallel Passages.

#### VOCABULARY.

The argument from vocabulary is, of course, an important one. Its weight, however, depends very much upon circumstances. In the first place, we must remember that the total number of words used by a writer is by no means an exact measure of the number of words known to him. It is inconceivable that any author, no matter how much he may have written, should have even nearly ex-

hausted his vocabulary; and in the case of an Anglo-Saxon poet, who has to write under the restrictions of pretty severe metrical laws, this is particularly true. That an Anglo-Saxon poet does not use a given word in a given case, therefore, does not at all mean that the word was unknown to him. In the second place, we must remember, in dealing with Anglo-Saxon works, that a great part, we cannot even guess how great a part, of the Anglo-Saxon literature that must once have existed has perished. That many of the words now classed as "rare" would cease to be classed as such, if all that had ever been written in the Anglo-Saxon tongue had come down to us, scarcely admits of a doubt. Too much weight, therefore, ought not to be given to words which are simply rare, but in no other way remarkable.

These considerations are so natural and so obvious that it may seem unnecessary even to mention them. But however generally they may be admitted in theory, they are constantly lost sight of in practice. The argument from vocabulary, in short, must be used with extreme caution. The one great fallacy into which it is apt to lead the unwary reasoner is, that striking agreement in vocabulary between two works necessarily implies identity of authorship. It need imply no such thing. Three explanations of the fact are possible: it may be due (1) simply to accident; (2) to identity of authorship; (3) to imitation. In each and every case these three possible explanations have to be considered.

Let us examine now Gaebler's<sup>7</sup> list of words found only in the *Phœnix* and in Cynewulf's works.<sup>8</sup> Under the category of "simplicia," we find the following: *æppled*, Ph. 506, El. 1260, Jul. 688; *bedeglian*, Ph. 98, Guð. 1226 (not found in C. W. at all); *bibyr-gan*, Ph. 286, Cr. 1159 (Cf. Bl. Hom. [M] 23, 14;

<sup>7</sup> Cf. Gaebler, p. 20.

<sup>8</sup> Cynewulf's works (C.W.) are *Crist*, *Juliana*, *Elene*, and the "Napier Fragment." Sarrazin (*Anglia*, xii, 375 f.) and Trautmann (*Anglia*, Beiblatt, vi, 17 f.) contend that the "Fragment" belongs to *Fata Apostolorum*, and that the whole is the conclusion of the *Andreas*. There are so many difficulties in the way of this supposition, however, that the safest way is to reject it. (Cf. Walker, *Berichte der Königlich-Sächsischen Gesellschaft der Wissenschaften*, 1888; Sievers, *Anglia*, xiii, 22).

<sup>2</sup> M. Cremer; *Metrische und sprachliche Untersuchung der altenglischen Gedichte Andreas, Guðlac, Phœnix*. Bonn, 1888.

<sup>3</sup> F. T. Mather: "The Cynewulf Question from a Metrical Point of View." *MOD. LANG. NOTES*, vii, 97 f.

<sup>4</sup> F. Ramhorst; *Das altenglische Gedicht vom heiligen Andreas*. Leipzig, 1886.

<sup>5</sup> P. Lefèvre: "Das altenglische Gedicht vom heiligen Guðlac." *Anglia*, vi, 181 f.

<sup>6</sup> H. Gaebler: "Ueber die Autorschaft des angelsächsischen Gedichtes vom Phœnix." *Anglia*, iii, 488 f. (Separately published, Halle, 1880).

137, 27; 155, 7); *bisorgian*, Ph. 368, Cr. 1556 (cf. Bl. Hom. 171, 18); *dryre*, Ph. 16, Guð. 802 (not found in C. W.); *dwæscan*, Ph. 456, Cr. 486, Rid. 81<sup>33</sup> (common enough in compounds); *fnæst*, Ph. 15, Jul. 588 (cf. *Leechdoms* [C] iii, 100, 13); *gefær*, Ph. 426, El. 68 (cf. [Ps.] [Sp.] 104, 36); *gefylgan*, Ph. 347, El. 576 (cf. *Lind. Matth.* (Sk.) 4.20, *John*, 18, 15); *glæs*, Ph. 300, Cr. 1283 (cf. *Wright-Wülker Glossaries*, 619, 41; 756, 9); *hlinc*, Ph. 25, Rid. 424 (not found in C.W.); *onsyn*, Ph. 55, 398, Cr. 480, Guð. 800 (cf. Ps. 142, 6); *wrence*, Ph. 133, Rid. 92 (not found in C.W.); *unbryce*, Ph. 642, Jul. 235 (cf. *bryce*, Ps. 119, 5).

Of the fourteen words cited, we have thus no more than three left which are found only in the *Phænix* and in C.W., but of these three *æpplcd* is the only one that can be regarded as peculiar, and it occurs but twice in C.W.

"Composita" 9 found only in the *Phænix* and in C.W.: *æðeltungol*, Ph. 290, Guð. 1288 (not found in C.W.); *deaðdenu*, Ph. 416, Cr. 344 (an ordinary compound, cf. *deaðdæg*, *deaðsele*, etc.); *ealdcyððu*, Ph. 351, 435, Cr. 738 (cf. *ealdgecynd*, *feorcyð*, etc.); *fyrbæð*, Ph. 437, Cr. 831, El. 949 (by no means a peculiar compound, cf. *fyrbend*); *græswong*, Ph. 78, Jul. 6 (cf. *græsmolde*, *stanwong*, etc.); *laðgeniðla*, Ph. 50, Jul. 232 (cf. *ealdgeniðla*, *mangeniðla*, etc.); *ligbryne*, Ph. 577, Cr. 1002 (cf. *ligfyr*, *færbryne*, etc.); *moldgræf*, Ph. 524, Jul. 690 (cf. *moldærn*, *foldgræf*, etc.); *sarwracu*, Ph. 54, 382, Jul. 527 (cf. *sarspel*, *niðwracu*, etc.); *scyldwircende*, Ph. 502, Cr. 1487, Jul. 445, El. 762 (cf. *synwircende*, etc.); *sidweg*, Ph. 337, El. 282 (cf. *sidland*, etc.); *sindream*, Ph. 385, El. 741, Guð. 811 (cf. *sin-frea*, *sinniht*, *seledream*, etc.); *sundplega*, Ph. 111, Guð. 1308 (not in C.W.); *tirmeahtig*, Ph. 175, Cr. 1166 (cf. *tireadig*, *swiðmeahtig*, etc.).

There is nothing, we see, peculiar about any of the words here cited; they are all ordinary compounds, made up out of common elements, and would excite no remark wherever found. Moreover, only two of them occur in C.W. more than once, which certainly does not indicate any great fondness for them.

As to Gaebler's lists<sup>10</sup> of words found in the

9 Cf. Gaebler, p. 24.

10 Cf. Gaebler, pp. 20 and 24.

*Phænix* and in C.W., but rarely elsewhere, little need be said. Equally long lists could doubtless be made out for the *Phænix* and any other body of Anglo-Saxon poetry of the same extent as C.W., and would be worth just as much. I will cite half a dozen and let the reader judge if it would be worth while to cite any more:

*Afysan*, Ph. 274, 657, Guð. 911, Cr. 986, By. 3, Hy. 4, 87, Vision, 125; *anhaga*, Ph. 87, 346, Guð. 970, El. 604, Rid. 6, Hy. 4, 88, Wand-1, B. 2368, An. 1353; *onælan*, Ph. 216, 503, Jul. 372, 580, El. 951, Guð. 928, Sal. 42, Sat. 40, Gen. 2922, etc.; *burhstede*, Ph. 284, Cr. 812, Guð. 1291, Gen. 1602, Dan. 47, B. 2265, Sat. 363, An. 581, Ruin, 2; *gleawmod*, Ph. 571, Guð. 975, An. 1581, Dan. 440; *hidercyme*, Ph. 421, Cr. 142, 367, 587, An. 1318; *sigor-fæst*, Ph. 282, Guð. 938, 1218, Vision, 150!

Out of all the words cited by Gaebler, very few occur in C.W. more than three or four times. Of these *wuldorcynning*, for example, occurs in *Satan* four times, in C.W. seven times; that is to say, proportionally about three times as often in the *Satan* as in C.W.!

To sum up, Gaebler's argument from vocabulary amounts to about this: there are in the *Phænix* some one hundred and sixty words<sup>11</sup> which do not occur in C.W.; fifteen of which occur only in the *Phænix* and in C.W.; and a goodly number—I have not thought it worth while to count them—which are found not only in the *Phænix*, and in C.W., but in the various other A.-S. poems as well. Does this warrant the conclusion that there exists between the *Phænix* and C.W.

"eine grosse verwandtschaft, die kaum anders als durch die annahme desselben verfassers erklärt werden kann?"<sup>12</sup>

#### CHARACTERISTIC PHRASES.

Characteristic phrases, or mannerisms, are without doubt valuable bits of evidence in cases of disputed authorship. The difficulty presents itself, however, what shall, and what shall not, be called a characteristic phrase? So many phrases have been cited as characteristic of Cynewulf's style that we have to

11 Cf. Gaebler, pp. 19-20, 22-23.

12 Cf. Gaebler, p. 25.

be somewhat cautious in accepting them without scrutiny. The following will perhaps serve as useful tests of a characteristic phrase: (1) it must be markedly preferred by our author; (2) it must not be used, or at least rarely, by any other writer; (3) there must be something peculiar and individual about it.

Let us examine now Gaebler's list: *in (on) + demonstrative + adjective + tid*, occurs in C. W., according to Gaebler, twenty-four times, elsewhere, exclusive of the *Phœnix*, eleven times. But when we make the necessary corrections, we find that the phrase in question occurs in C. W. sixteen times, in the *Phœnix* four times, and elsewhere, according to Grein nineteen times. It is worth noting that this phrase is mostly used with reference to the Last Judgment, and that most of the examples cited for C. W. are from the *Crist*, where there are particular reasons for its use. Compare, moreover, the following: *on þas frecnan (halgan, etc.) tid*, Dom. (L) 214, Bl. Hom. 39, 1; 123, 12; 117, 2; 119, 14; 83, 10; 83, 27; 91, 19; 123, 32. For similar phrases, cf. *on þam miclan (mæran, etc.) dæge*, Cr. 1051, Jul. 720, B. and S. 50, 88, 149, An. 1438, Dom. 104, etc.

All these phrases, as Deering<sup>14</sup> remarks, may be regarded as variations of familiar biblical expressions. Compare for example, *Dies tenebrarum et caliginis, dies nubis et turbinis*, Vulgate, Joel, ii, 2; compare also Vulgate, Soph. i, 15, Jer. xxx, 7, Actus ii, 20, etc.

*Londes (foldan, etc.) frætwæ*, occurs in the *Phœnix* three times, in C. W. twice. (Cf. Men. 207, Pa. 48, Ps. 101, 22); *sigora soðcyn-ing*, Ph. twice, C. W. twice (a purely alliterative formula; cf. B. 3056, Gen. 1797, Wund. of Cr. 67); *fyra (ælda) cyn*, Ph. four times, C. W. five times (cf. An. 590, Guð. 727, 793, 836, 948, 961, 1224, Wund. of Cr. 14, Gnom. 194, Wh. 39; cf. also *ælda bearn*, Seaf. 77, Wund. of Cr. 99, Gen. 2470, Dan. 106, B. 70, 150, Men. 175, [Völuspa 23, Hel., 762, etc.]; Compare also *fira bearn*, Jud. 24, 33 [Hel. 9, etc.]; and for similar phrases compare B. 1058, Guð. 1177, Wh. 40, An. 909, Ps. 91, 1, etc.); *meahla*

<sup>13</sup> Cf. Gaebler, p. 25.

<sup>14</sup> Deering: *Poets of the Judgment Day*. Halle, 1890. p. 8.

*sped*, Ph. once, C. W. six times (cf. Gen. 1696, Dan. 335, Met. 4, 9; cf. also Gen. 3, Met. 20, 225, Gen. 1084, 1957, Sat. 623, 668); *brengo engla*, Ph. twice, C. W. twice (cf. Gen. 181, 976, 1008, 2583, 2764, Edgar 56); *fore godes egesan*, Ph. once, C. W. twice (cf. Seaf. 101; compare also Gen. 2590, Bl. Hom. 185, 20; a common biblical phrase; cf. Vulg. ii Cor. v, 11); *æþplede gold*, Ph. once, C. W. twice, (somewhat peculiar, but too seldom used to be classed as a mannerism); *bæles (laðes, etc.) cyme*, Ph. five times, C. W. eight times (cf. Guð. 802, 945; there is not the slightest peculiarity in the phrase, genitive + *cyme*; compare *Cristes (drihtnes, etc.) cyme*, Bl. Hom. 81, 15, etc., B. and S. 162, Ex. 179, An. 660; compare also the common biblical phrases, *adventum Domini*, etc., Vulg. i Thess. iv, 14; ii Pet. iii, 12, etc.); *fus + genitive*, Ph. once, C. W. once (certainly not a favorite expression with Cynewulf; cf. Guð. 1050, 1349, Rid. 313); *blissum hremig*, Ph. twice, C. W. once (cf. Guð. 1079, Ah. 1701; cf. also B. 124); *clæne and gecorene*, Ph. once, C. W. twice (cf. Ps. 104, 38; 107, 5); *leohte geleafan*, Ph. once, C. W. twice (cf. Guð. 1083, Ap. 66, Dan. 643); *æfre to ealdre*, and similar phrases, Ph. four times, C. W. four times (cf. Guð. 1202, Gen. 820, Men. 153, B. 955, Ex. 424, Jud. 120, Sat. 362, etc.); one of the commonest alliterative phrases, especially in the religious poetry, where it has doubtless been influenced by such expressions as *ab æterno usque in æternum*, Vulg. i Paral. xvi, 36, *in sæculum sæculi*, ii Cor. ix, 9, etc.); *wundrum + adjective* (or participle), Ph. six times, C. W. twice (cf. Rid. 361, Dan. 111, B. 2687, Wand. 98, Wund. of Cr. 61, Pa. 19, Met. 29, 17; a very common expression and one which survived until Chaucer's day; compare *wonder londe*, *Book of the Duchesse*, 344); *sið behealdan*, Ph. twice, C. W. once (not remarkable; for *behealdan* in the sense of *videre*, compare Gen. 107, Vision 11, 64); *lof singan*, Ph. three times, C. W. once (a mere commonplace; cf. Men. 93, Ps. 106, 31); *helpe befremman*, Ph. once, C. W. four times, (cf. B. 551, 1552, An. 91, 426, 1616, Wand. 16; cf. also B. 177, 2674, Dan. 233, Gen. 1587); *onælan + ad*, Ph. once, C. W. twice, (cf. Gen. 2922, Guð. 640); *frætwum blican*, Ph. once, C. W. three times (cf. Pa. 29); *beald reordade*, Ph. once,

C.W. once (cf. Guð. 998, An. 602); *swinsian and singan*, Ph. twice, C.W. once (cf. Rid. 87, Ps. 143, 10); *gewritum cyðan*, Ph. three times, C.W. twice (cf. Pa. 14; Ps. 86, 5, Rid. 40<sup>t</sup>, Eadgar 14); genitive+superlative (remark on this "stileigentümlichkeit" is scarcely necessary; it is one of the commonest phrases in A.-S. Poetry; cf. B. 453, 454, 1120, etc., Gen. 297, 364, etc.)

These, now, together with a few so trivial that I have not thought it worth while to mention them (*eorðan turf*, *wuldres byrig*, etc.), are the phrases which Gaebler regards as "characteristic" of Cynewulf's style. Our examination shows that only two or three of them are confined to the *Phænix* and C.W., and of these *one* only—*æpplede gold*—can by any possibility be regarded as a "characteristic" phrase, and it moreover occurs so seldom that no special importance can be attached to it.

#### PARALLEL PASSAGES.

In the use of this argument also, the greatest degree of caution is necessary. We must be sure we are dealing with real parallelisms. Hence all set phrases, alliterative or idiomatic, and all commonplace expressions must be excluded. But that is not all. Even when we have to do with real parallelisms, there is the possibility of imitation, or plagiarism, to be considered. Strangely enough, this possibility is almost always practically lost sight of. But since everybody knows that borrowing came quite easy and natural to writers of the Middle Ages, the fact should be taken into practical account.

To examine, now, Gaebler's list of parallel passages.<sup>15</sup>

- (1) *leomu lic somod and lifes gæst*  
*fore Cristes cneo,*  
 Ph. 513 f.; cf. Ph. 523, 584;  
*se us lif forgeaf*  
*leomu, lic and gæst,*  
 Cr. 776 f.; cf. Cr. 1036 f., 1326 f., 1580 f.  
*penden gæst and lic Geador siðedan,*  
 Jul. 714.

The idea in these passages is as old as the story of Creation. For the same thought expressed similarly, compare the following:

<sup>15</sup> Gaebler, p. 27.

*leomu lic somud and lifes gæst,*  
 Guð. 810, 1149;  
*ponne se deað cymeð*  
*asyndreð þa sybbe, þe ær samod wæron,*  
*lic and sawle,*  
 B. and S. 3 f.;  
*ponne feran sceal purh frean hæse.*  
*sundor anra gehwæs sawol of lice,*  
 Az. 92 f.

Cf. also Gen. 930-1; Met. 20, 234-238.

- (2) *hwæðre his meahta sped*  
*heah ofer heofonum halig wunade,*  
 Ph. 640 f.;  
*sibbe sawað on sefan manna*  
*purh meahta sped! ic eow mid wunige,*  
 Cr. 487 f.

The parallelism here consists solely in the phrase *meahta sped*, and for this compare Dan. 335, Gen. 1696, Met. 4, 9.

- (3) *ne sorg ne slæp ne swar leger,*  
 Ph. 56.  
*nīs þær hungor ne þurst*  
*slæp ne swar leger ne sunnan bryne,*  
 Cr. 1661.

The author of the *Phænix* is here translating from his originals; cf. *et curae insomnes*, etc., D. A. Ph. 20 f.; cf. also the A.-S. paraphrase of the *De Die Iudicii* (*Inter Florigeras*, etc.),

*ne cymð ðær sorh ne sar ne geswenced yld,*  
*ne ðær ænig geswinc æfre gelimpeð*  
*oððe hungor oððe þurst, oððe heanlic stæp,*  
 Be. D.D. 255 f.

- (4) *þær him bitter wearð*  
*yrmdu æfter æte and hyra eaferum swa,*  
 Ph. 404 f.;  
*þæt him bæm gewearð*  
*yrmdu to ealdre and hyra eaferum swa,*  
 Jul. 503 f.

Cf. Guð. 825 f., also

*cwæð þæt sceaðena mæst*  
*eallum heora eaforum æfter siððan*  
*wurde on worulde.*  
 Gen. 549 f.

- (5) *scyldwyrcente in scome byrneð,* Ph. 502.  
*scyldwyrcente scame prowian,* Jul. 445.

Cf. Guð. 175, 605; also

*scealt þu minra gescenda sceame prowian,*  
 B. and S. 49;



*eal þæt hwæne sceamode scylda on worulde,*  
Be. D.D. 140;

*þonne beoð gescende and scame dreogeð,*  
Ps. 69, 2.

(6) *onbryrdded breostsefa blissum hremig,*  
Ph. 126;

*inbryrdded breostsefa,* El. 842, 1046.

Cf.

*breostum onbryrdded,* An. 1120, Guð. 626.

(7) *gefreoða usic frymða scyppend! þu eart*  
*fæder ælmihtig.* Ph. 630;

*þu on frymðe wæs fæder ælmihtigum,*  
Cr. 121.

An unreal parallelism; compare moreover the following,

*gefreoða hyre (sawol) and gefeorma hy, fæ-*  
*der moncynnes,* Hy. 4, 61;

*gefriðode frymða waldend. Hyre þæs fæ-*  
*der on roðerum,* Jud. 65.

(8) *sib si þe, soð god, and snyttru cræft,*  
*and þe þonc sy prymsittendum,* Ph. 622 f;

*sie þe, mægena god*

*prymsittendum þanc butan ende,* El. 810.

The parallelism here consists wholly in the fact that *þanc* and *prymsittendum* occur in the same line, which may be purely accidental; such an expression as *sie þe (gode) þane* is too much of a commonplace expression to have any significance.

(9) *agenne eard eft geseceð,* Ph. 264;  
*agenne eard eft to secan,* Ph. 275;

*þonne he gewiteð wongas secan*  
*his ealdne eard of ðisse eðeltýrf,*

Ph. 320 f.;

*his on sybbe forlet secan gehwylcne*  
*agenne eard,* El. 598 f.

A mere commonplace; cf. *ham gesecan*, Sat. 436; *eðel secan*, An. 226; *zewat eft ham secan*, B. 2388; *agenne eard*, Met. 20, 14.

(10) *feðrum gefrætwd,* Ph. 239;  
*fiðrum gefrætwd* El. 743.

A phrase in no way remarkable; compare the similar phrases, *folnum gefrætwd*, B. 992; *gimmum gefrætwd*, Sat. 649.

(11) *heafelan lixað*  
*prymene bipeahte,* Ph. 604 f.;

*þe of þæs hælandes heafelan lixte,*  
Cr. 505.

There is really no parallelism here at all, as the context will make evident.

(12) *ða se æðela wong*  
*æghwæs onsund wið yðfare* Ph. 43 f.;

*gehealdan stod hreora wæga,*

*heo in liges stod*

*æghwæs onsund,*

Jul. 592 f.

This is no parallelism at all.

(13) *þurh fyres feng fugel mid neste,*  
Ph. 215;

*in fyres feng folc anra gehwylc,*  
El. 1287.

There is no agreement in the thought here, and as for the phrase *fyres feng*, cf. B. 1764, Sal. 353.

(14) *zehroden hyhtlice haliges meahtum,*  
Ph. 79;

*and efne swa þec gemette meahtum ge-*  
*hrodene,* Cr. 330.

Again no agreement; *meahtum* has a different meaning, and is in a different construction in each passage.

(15) *þær seo soðfæste sunne lihteð,* Ph. 587;

*and soðfæsta sunnan leoma,* Cr. 106;

*he is soðfæsta sunnan leoma,* Cr. 696.

The parallelism here consists practically in the fact that Christ is spoken of as the sun. This, however, is a common enough figure, surely; cf. Vulg. Johannem viii, 12, for example; also,

*þæt is seo soða sunne mid rihte,*  
Met. 30, 17;

*þu eart heofontlic leoht,* Hy. 8, 22.

(16) *synnum asundrad sumes onlice,* Ph. 242;

*asundrod fram synnum swa smæte gold,*  
El. 1309.

Cf.

*asundrad fram synnum,*  
An. 1245, Hy. 9, 10;

*synnum asundrad,* Guð. 486.

(17) *þurh his hidercyme halgum togeanes,*  
Ph. 421;

*þurh his hidercyme hals eft forgeaf,*  
Cr. 587.

Cf.

*hidercyme pinne,* An. 1318;

*on his hidercyme,* Bl. Hom. 87, 2, etc.

(18) *ece and edgeong æfre ne sweðrað,*  
Ph. 608;



*ece and edgeong andweard gæð,*

*ece and edgeong,*

Cr. 1071;

Nap. Frag.

This is obviously only a mere alliterative formula.

- (19) *þurh his lices gedal, lif butan ende,*

Ph. 651;

*þær is leofra lufu, lif butan endedeade,*

Cr. 1653.

Here there is not the slightest resemblance in the general tenor of the thought.

- (20) *bi þam gecornum Cristes þegnum,*

Ph. 388.;

*þonne þa gecorenan fore Crist berað,*

Cr. 1655;

*wið ða gecorenan Cristes þegnas,*

Jul. 299.

Cf.

*we his þegnas synd*

*gecoren to cempum,*

An. 323 f.;

*cempan gecorene Criste leofe,*

Guð. 769;

*clæne and gecorene Cristes þegnas,*

Hy. 7, 53.

- (21) *Sie him lof symle*

*þurh woruld worulda and wuldres blæd,*

Ph. 661 f.;

*si him lof symle*

*þurh woruld worulda wuldor on heofonum,*

Cr. 777.

The similarity in wording here is rather close, but the expression is one of the most commonplace imaginable; cf.,

*sie þe þanc and lof, þeoda waldend,*

*to widan feore wuldor on heofonum,*

An. 1453 f.;

*sægdon lof symble leofum drihtne,*

Ps. 77, 5;

*wuldor si wide weruda drihtne*

*and on worulda woruld wunie siððan,*

Ps. 103, 29 f.;

*þæm drihtne sy lof, and wuldor, and*

*sibb, on ecnesse*

*in ealra worulda world, a butan ende,*

Bl. Hom. 53, 32;

also such texts as Ps. 40, 14; ii Peter iii, 18.

- (22) *middangeardes and mægenþrymmes,*

Ph. 665;

*middangeardes and mægenþrymmes,*

Cr. 557, Jul. 154.

The parallelism here is, of course, complete;

but it may possibly be accidental; cf.

*eft-wyrd cymð*

*mægenðrymma mæst ofer middangeard,*

Ex. 539 f.

- (23) *beoð ðonne amerede monna gæstas*

*beorhte abywde þurh bryne fyres,*

Ph. 544 f.<sup>16</sup>

*seoðeð swearta lig synne on fordonum,*

Cr. 995;

*hie asodene beoð*

*asundrod fram synnum swa smæte gold,*

El. 1308 f.;

*oð ðaet eall hasað ældes leoma*

*woruldwidles worn wælnes forbærned,*

Cr. 1006 f.

The purifying power of the fires of the Last Judgment is a common enough theme in the Scriptures and in the writings of the Fathers; compare, for example, Vulg. Dan. xii, 10; i Pet. i, 7; i Cor. iii, 13-15; Augustine *Sermo* iv (Migne, 39, 1945); Beda, *De Temporum Ratione* (Giles, 6, 337); also, *De Die Iudicii*, 77 f.; Be. D.D. 154 f.

- (24) *þonne monge beoð on gemot læded*

*fyra cynnes,*

Ph. 491 f.;

*þær monig beoð on gemot læded*

*fore onsyne eces deman,*

Cr. 795 f.

Here the parallelism is indeed close; but the thought expressed is perfectly commonplace; cf., for example, *þaet bið þearlic gemot*, Bi. D.D. 36; *on gemotsted manna and engla*, B. and S. 152.

- (25) *fyr bið on tihte*

*æled uncyste,*

Ph. 525 f.;

*brond bið on tihte*

*æled ealdgestreon unmunlice,*

Cr. 812 f.

The likeness in thought, here, is close enough, but in diction it is not very striking.

- (26) *þær þa lichoman Leahtra clæne*

*gongað glædmode gæstas hweorfað*

*in banfatu, þonne bryne stigeð*

*heah to heofonum,*

Ph. 518 f.;

*þær mægen werge monna cynnes*

*wornum hweorfað on widne lig,*

Cr. 957 f.

There is no parallelism at all here.

- (27) *wel bið ðæm ðe mot*

<sup>16</sup> Gaebler, p. 37.

on þa geomran tid gode lician, Ph. 516 f.;  
 wel is ðam þe motun  
 on þa grimman tid gode lician,

Cr. 1080 f.

Cf.,

wel bið ðam ðe mot  
 after deað dæge drihten secean,  
 B. 186 f.;  
 wel bið þam þe him are seceð  
 frofre to fæder on heofonum,

Wand. 114 f.;

gode licode, Ps. 55, 11.

(28)

cyning prymlice  
 of his heahsetle halgum scineð  
 wlitig wuldres gim, Ph. 514 f.;

heofonengla cyning halig scineð  
 wuldorlic ofer weredum, Cr. 1010 f.

Cf.,

and ymb þæt heh settl hwite standað  
 engla feðan and eadigra  
 . . . . . heora wite scineð  
 geond ealra worulda woruld mid wuld-  
 orcyninge, Sat. 220 f.

What now is the value of this list of parallel passages as evidence for a Cynewulfian authorship of the *Phænix*? In all but a few cases the parallelism is either unreal, or trivial; and in the majority of cases the thought expressed is perfectly commonplace. Many of the passages cited by Gaebler refer to the Last Judgment, and their similarity is due to the fact that they are composed of practically the same material<sup>17</sup> and were written at a time when the popular mind was filled with thoughts of the Doom that was believed to be near at hand.<sup>18</sup> Compare, for example, the following:

swa se mihtiga cyning  
 beodeð brego engla byman stefne  
 ofan sidne grund, sawla nergend,  
 Ph. 497 f.:

þonne fram feowerum foldan scealum  
 þam ytemestum corðan rices  
 englas ælbeorhte on esen blawað  
 byman on brehtme, Cr. 879 f.;

drihten seolfa  
 hateð hehenglas hludra stefne  
 beman blawan ofer burga gesetu

<sup>17</sup>Cf. Homily v in Morris's Edition of the Bl. Hom.

<sup>18</sup> Cf. Deering: *The Anglo-Saxon Poets of the Judgment Day*.

geond [feower] foldan sceatas,

Sat. 600 f.

What do these passages prove? Simply this, that three A.-S. poets writing on the same subject, using the same materials, and subject to the same severe metrical rules, made use of pretty much the same language to express their thought. Suppose it be admitted, however, that there is a relation between these passages, other than that they are drawn from the same general sources, namely, the Scriptures and writings of the Fathers, what follows? That they were all written by one man? By no means. Take the following case:

wið ða geeorenan Cristes pegnas,  
 Jul. 229;  
 clæne and gecorene Cristes pegnas,  
 Hy. 7, 53.

The similarity in thought and diction here is quite striking as in most of the passages cited by Gaebler from the *Phænix* and C.W. Will anyone seriously contend, now, that these two passages must have been written by one and the same man? Of course not; that would be absurd. If we must admit relationship here, we can only admit that of imitation. So in the case of the *Phænix* and C.W., if there be any relationship at all between them, why may it not be one of imitation, equally as well as one of identity of authorship?

Gaebler's proof, therefore, turns out to be no more than mere assumption. There is no convincing evidence that Cynewulf had anything to do with the *Phænix*; and that being so, we might rest here, since the burden of proof is always on those who wish to make it out that the *Phænix* is the work of Cynewulf. But to make the conclusion more certain, I shall state briefly the evidence that makes against Cynewulfian authorship.

#### STYLE.

There is not much variety of style in A.-S. poetry. Everywhere we find the same stock of poetic formulas, synonyms, etc.; and this makes it somewhat difficult to distinguish between the work of one A.-S. poet and that of another. In the case of Cynewulf and the *Phænix* poet, this is particularly true, for

they deal with the same class of subjects. There is, however, quite a perceptible shade of difference in the tone in which the two poets write. Cynewulf is disposed to be somewhat gloomy and reflective. He writes as a man overwhelmed with a sense of his own sinfulness, and apprehensive of the punishment that is to be meted out to all sinners alike at the Great Day of Doom. Consider, for example, the following:

*Huru ic wene me  
and eac ondræde dom þy reðran,  
þonne eft cymed engla peoden,  
þe ic ne heold teala, þæt me hælend min  
on bocum bibeað,* Cr. 789 f.

The *Phoenix* poet, on the other hand, is of a sunnier disposition. He looks at the bright side of things. It is not on the terrors of the Day of Judgment that he dwells, but on the prospects of bliss that will, on that day, be opened up to the souls of the blessed. Note, for example, this passage;

*weorc anra gehwæs  
heorhte bliced in ðam bliðan ham  
fore onsyne eces dryhtnes  
symle in sibbe sunnan gelice,* Ph. 598 f.

The difference in religious temperament between the two poets is further illustrated by the different names they apply to the Deity. To a certain extent, God the Father, and Christ the Son, are confused by both poets; but at times they are carefully distinguished. Cynewulf is more apt to make this distinction than the author of the *Phoenix*. According to Jansen<sup>19</sup> Cynewulf uses 54 different expressions for "Christ" (counting variations, about 200), while for "God" he uses only 37. The *Phoenix* poet, on the other hand, uses 17 different expressions for "God" (counting variations 29), but for "Christ" only 4.

The bright sunny disposition of the *Phoenix* poet, again, is evident from his fondness for expressions for "brightness," "sunshine," etc., as compared with Cynewulf. He uses, for example, eighteen different expressions for "sun," while Cynewulf in all his works uses but six.

It would not be proper, of course, to insist too strongly on these slight variations in style

<sup>19</sup> Jansen: *Beiträge zur Synonymik und Poetik*, München, 1883.

between the *Phoenix* and C. W. The æsthetic quality of a poem is peculiarly elusive, and is not readily reducible to a matter of percentages; so the illustrations I have given must be taken simply for what they are worth. It cannot be denied, however, that the *Phoenix* is, on the whole, a much more lively and spirited piece of work than any of Cynewulf's poems. Its atmosphere is that of the bright open day, whereas Cynewulf's works smell decidedly of the cloister.

#### METRE.

The first to make a detailed study of the metre of Cynewulf's poems on the basis of Sievers's investigations was Frucht.<sup>20</sup> Following him closely Cremer made a comparison of the versification of the signed poems with that of the poems usually ascribed to Cynewulf, the *Andreas*, *Guðlac* and the *Phoenix*; and Mather has virtually reworked the ground covered by Cremer. As to the practical results of these investigations, so far as the Cynewulfian question is concerned, there may be room for some difference of opinion. Perhaps the only thing positively and definitely settled is that *Guðlac A* cannot be by Cynewulf. Both Cremer and Mather, however, are convinced that the *Phoenix* must also be rejected.

I agree with them, of course, in this conclusion, but I do not think the methods by which they have reached it altogether sound. Cremer, for example, limits his comparison to the poems signed by Cynewulf, on the one hand, and those ascribed to him, on the other. But it is not sufficient to show that a certain one of the doubtful poems agrees with, or differs from, C. W. in regard to metrical structure; it must also be shown that a poem which cannot possibly be by Cynewulf will almost certainly differ considerably from his standard. In other words, the validity of the metrical test must first be made clear. The importance of this point seems to have been felt by Mather; and he, accordingly, introduced the *Beowulf* into his comparison. In the next place, both Cremer and Mather make the assumption that a close agreement

<sup>20</sup> P. Frucht: *Metrisches und sprachliches zur Cynewulf's Elene, Juliana und Crist*, Greifswalder Diss., 1887.

in metrical structure between two or more poems necessarily means identity of authorship. That such agreement might be the result of imitation, seems, however, quite possible. Again, Mather criticises Cremer for practically making the assumption "that in the three signed poems we have the limits of Cynewulf's style."<sup>21</sup> He himself, however, is very much inclined to emphasize unduly moderate variations from Cynewulf's average use. He lays down the rule that

"only those divergencies are rated for criteria of authorship, which are considerably greater than the differences shown in the same case among the Cynewulfian poems. The practical working of this is that in general only differences of one-fourth or over are observed."<sup>22</sup>

If we examine Mather's tables, now, we find that, in the first half-line, Cynewulf varies in his use of type B from 141 [Cremer 145], per 1000 lines, in Jul. to 190 in Cr. i;<sup>23</sup> and 200 in Cr. ii;<sup>23</sup> but both 190 and 200 exceed 141 by more than one-fourth [reckoning from the lower number]. Similarly in the second half-line, Cynewulf varies in the use of type A

from 357 per 1000 lines in *El.* to 448 in in Cr. ii—again a variation slightly greater than one-fourth. This shows that a variation of one-fourth is rather too small to be significant.

With regard to Cremer's comparison of similar types in each half-line, it is, as Mather points out, not only worthless, but misleading. His method of comparing the different ways of forming the long line, also, strikes me as rather unfruitful. The grouping together of types A, D and E as "descending," of B and C as "ascending" has little or no justification from the point of view of rhythm. A long line of the form AE, for example, has a rhythmical movement altogether different from that formed by the combination AA.

Since my scansion of the *Phoenix* and of the Cynewulfian poems differs, though not to any great extent, from both Cremer's and Mather's, I may as well give my results. For the sake of comparison, I give, in addition the figures for *Beowulf*, and for a portion of the *Exodus* and of the *Daniel*.

#### COMPARISON OF TYPES IN EACH HALF-LINE.<sup>1</sup>

	Type.	El.	Cr.	Jul.	Ph.	B.	Ex.	Dan.
	Double Allit.	435	438	437	611	497	520	462
I.	A	426	426	454	490	551	412	477
	B	152	154	150	153	94	112	137
	C	208	166	192	139	162	192	119
	D	160	162	170	177	147	232	97
	E	42	74	34	38	40	48	40

<sup>21</sup> Cf. MOD. LANG. NOTES vii, 199.

<sup>22</sup> MOD. LANG. NOTES, vii, 202.

<sup>23</sup> Mather's Cr. i and Cr. ii=Cremer's Cr. 2.=Cr. 1-778.

<sup>1</sup> On the basis of 1000 lines. The figures for B. and for double alliteration are from Mather's tables. The lines used in each poem were: El. 1-500; Cr. 866-1366; Jul. 1-500; Ph. 1-667; Ex. 1-250; Dan. 1-279.

	Type.	El.	Cr.	Jul.	Ph.	B.	En.	Dan.
	Double Allt.							
II.	A	406	454	400	435	362	536	393
	B	252	242	284	294	233	112	177
	C	192	152	218	197	182	88	199
	D	90	58	52	40	110	56	61
	E	48	76	46	31	108	204	40
	Remainder.	12	18	—	3	4	4	36

The only important variations between the the *Phœnix* and C.W., which this table shows, is in the use of double alliteration, which in the *Phœnix* is much more than a third greater than any of C.W., and in the use of D and E types taken together in the second half-line. In general, however, C.W. agree much more closely with each other than does any one of them with the *Phœnix*, an indication, though of course not a very strong one, of difference of authorship.

In the following table are given the various

modes of forming the long line in each of the poems in question. The comparison is again on a basis of 1000 lines. The figures for *Beowulf* are taken from Kaluza's tables.<sup>24</sup> It may be noted here that Kaluza's "vierhebungstheorie" gives practically the same results as Sievers' scheme, since both make, in effect, six types.<sup>25</sup>

<sup>24</sup> Cf. Kaluza; *Studien zur Germanischen Alliterationsverse*, ii, 87.

<sup>25</sup> Cf. *Ibid.* i, 89.

## COMPARISON OF MODES OF FORMING THE LONG LINE.

Form of line.	El.	Cr.	Jul.	Ph.	B.	Ex.	Dan.
AA	128	138	122	160	52	136	180
AB	132	128	162	170	159	64	108
AC	108	84	134	123	140	60	130
AD	44	26	14	19	92	24	40
AE	14	50	22	18	45	128	18
BA	80	78	90	86	69	84	76
BB	28	36	24	31	4	8	22
BC	14	16	18	26	12	4	18
BD	16	14	14	6	25	4	4
BE	14	10	4	4	2	12	18
CA	126	100	124	95	129	136	79
CB	24	26	14	18	13	8	11
CC	32	18	34	15	22	12	14
CD	12	12	10	7	19	4	11
CE	14	10	10	5	5	32	4
DA	58	94	54	73	81	152	43
DB	52	36	70	66	30	24	25
DC	30	24	28	26	23	8	22
DD	14	4	12	7	19	20	7
DE	6	4	8	5	6	28	0
EA	14	44	12	21	22	28	14
EB	16	16	14	9	13	8	11
EC	8	10	4	7	8	4	4
ED	4	2	2	0	21	4	0
EE	0	2	2	0	0	4	0
Remainder.	12	18	—	3	3	4	36

This table shows no striking variation between the *Phoenix* and C.W.; but it shows, nevertheless, like the preceding, that C.W. agree much more closely with each other than any of them with the *Phoenix*; that is to say, this table indicates, though not decisively, that the *Phoenix* is not a Cynewulfian poem.

## LANGUAGE.

The poems of Cynewulf, as well as those usually ascribed to him, have come down to us, of course, in the West-Saxon dialect; but

there is not much doubt now that they were written originally in the Northumbrian dialect.<sup>26</sup> Though the original dialect of the *Phoenix*, therefore, must be regarded as the same as C.W., there are, however, some particulars in which it differs from them. These are as follows:<sup>27</sup> *fæder*, dat. sing. Ph. 610; *fædere*, El. 438, 454, Cr. 464, 532, 773; *folas*, Ph. 311, (*toðæs?* 407); *fel*, Cr. 1111,

<sup>26</sup> Cf. Leiding: *Die Sprache der Cynewulf Dichtungen, Crist, Juliana, und Elene*; Marburg, 1888.

<sup>27</sup> Cf. Sievers: *Beiträge*, x, 483 f.; Cremer, p. 44.

1169, Jul. 472, El. 1066; *glæd* (on the strength of the metre) Ph. 92, 289, 303, 593; *glæd*, Cr. 1287.

These differences are highly significant, and decidedly make against the supposition of a Cynewulfian authorship for the *Phoenix*. Cynewulf himself does, indeed, vary slightly in his use of a few forms, for example, *ham*, dat. sing., Cr. 305; *hame*, Cr. 293; but he does not permit himself quite so radical a variation as to use *fotas* for *fet*.

#### CONCLUSION.

The question of the authorship of the *Phoenix*, accordingly, stands thus: In the first place, there is absolutely no strong evidence which makes for a Cynewulfian authorship, the evidence advanced by Gaebler from vocabulary, characteristic phrases, and parallel passages being too weak to be regarded as anything like convincing. In the second place, there is much that makes decidedly against such a supposition: first, in the point of style; second, in versification; and third, in grammar. Lastly there is the lack of Cynewulf's signature—presumably attached to all, since attached to at least four of his poems; and this, in the absence of strong evidence for, should be conclusive against, a Cynewulfian authorship.

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#### NOTE UPON SOME SIMILARITIES BETWEEN *Le Grand Cyrus* AND *Le Misanthrope*.

Mlle. de Scudéry has never been satisfactorily cleared of the accusation of having served as the model of the *précieuses*, the most ridiculed of the seventeenth century. Boileau and Molière, the bitterest assailants of the *genre*, have been accused in their turn of having been signally unjust toward this particular *précieuse*: they are still from time to time arraigned and acquitted without calling out any final verdict.

If Molière did direct unjustly some *traits* against Mademoiselle de Scudéry, he and she nevertheless sometimes strangely resemble each other in thought and theory. Victor

Cousin has pointed out the striking similarity between certain passages of *Le Grand Cyrus*<sup>1</sup> and of *Les Femmes Savantes*;—similarity singularly piquant, since these passages express the views of the two authors upon what should be a woman's attitude toward learning. It is well known that the *Comédie Pastorale: Mélite*, never completed by Molière, is based upon an episode of *Le Grand Cyrus*.<sup>3</sup> It seems possible that the perusal of the ten interminable volumes of this same novel may have left other traces in the work of Molière.

*Mélite* was represented for the first time in December, 1666. The *Misanthrope* appeared for the first time in Paris in June of the same year. It would seem that at that time the novel of Mlle. de Scudéry may have been more or less in Molière's mind, for the fourth volume of *Le Grand Cyrus* contains an episode, *L'histoire de Cléonice et de Ligdamis*,<sup>4</sup> which can profitably be read with certain passages of the *Misanthrope*.<sup>5</sup>

The question which one naturally asks one's self in reading this episode is perhaps unanswerable; that is, did Molière consciously or unconsciously have in mind certain passages of it when writing the famous interview between Celimène and Arsinoé? At any rate the resemblances and differences are such as to render the reading of the corresponding passages interesting to those interested in the history of the *précieuses*.

Molière being Molière, every word of the *Misanthrope* tingles with vivacity and malice. Mlle. de Scudéry being the gracious, well-meaning person that her ten volumes reveal to us; the malice and vivacity of which she has no mean share, run a slender graceful thread through the rather prolix *badinage* of an interview unlike and yet not unlike the famous dialogue of Molière's *Misanthrope*. The two personages are a prude and a coquette, but Cléonice, very different from Arsinoé who,

<sup>1</sup> Victor Cousin: *La Société Française au 17<sup>e</sup>. Siècle*. Paris, 1853. Tome ii, pp. 173, and 295 ff.

<sup>2</sup> *Artamène, ou Le Grand Cyrus*. Rouen, 1654. Chez Augustin Courbe.

<sup>3</sup> Tome vi, Livre 2, pp. 346-470.

<sup>4</sup> *Le Grand Cyrus*, Tome iv, Livre 3, pp. 406-572.

<sup>5</sup> *Le Misanthrope*, Act iii, Sc. 3; Act v, Sc. 4.

Contre ce siècle aveugle est toujours en courroux,  
Elle tâche à couvrir d'un faux voile de prude  
Ce qu'on voit chez elle d'affreuse solitude.

is a prude after Mlle. de Scudéry's own heart, visionary, virtuous, Platonic and of invincible attractions.

This

"adorable fille attirait tout ce qu'il y avait d'honnêtes gens en ce lieu là tout le monde voulant avoir la gloire d'être de ses premiers amis, et de lui avoir rendu les premiers services."

The coquette, veritable coquette, Mlle. de Scudéry paints, with becoming reservations, in as attractive a light as the "charmant esprit," Cléonice.

"Car à dire les choses comme elles sont, elle a tant de charmes en toute sa personne, et tant d'agrément en toutes ses actions qu'il n'est pas aisé de se défendre de l'aimer des qu'on la voit; étant certain qu'il y a dans ses yeux, je ne sais quel enjouement obligeant et passionné qui émeut le cœur de tous ceux qui la voient. Mais Madame pour achever de vous dépeindre Arteline, qui a assez de part à cette histoire, il faut que vous sachiez qu'il n'a jamais été une personne plus coquette que celle-là. Car non seulement elle voulait gagner ses amants par sa beauté et son esprit, mais aussi par ses soins et par sa civilité."

Being equally attractive, and very good friends, as friends go, these two persons lack the dramatic value of the Arsinoé and Célimène of Molière.<sup>6</sup> They say, however, to each other with the frankest kindness and gentle malice some of the same things that the rivals of *Le Misanthrope* sling with such bitter irony into each other's faces.

Cléonice impelled by the same motive professed by Arsinoé; "voulant lui persuader qu'elle faisait tort à sa beauté de souffrir que tant de gens espérassent de pouvoir posséder son cœur," reproaches Arteline:

"Car enfin, lui disait Cléonice, vous ne me ferez point croire que cette multitude qui vous suivent, vous suivent sans espérer, et vous ne me ferez pas croire non plus qu'ils puissent tous espérer si vous n'y contribuez rien. Vous voulez qu'on vous regarde, vous regardez les autres: vous donnez quelques

6 It is interesting to note in passing that Cléonice and Arteline are in a certain way rivals for the favor of Lig. damis; a *Misanthrope* so far as an extreme aversion for the passion of love is concerned. He breaks with a friend just as soon as this friend falls in love.

assignations et quoique je sache que tout cela aboutit à dire trois ou quatre paroles en secret et à faire un grand mystère de peu de chose; c'est un secret, c'est un mystère et par conséquent, un crime, parceque à parler raisonnablement, on ne se cache point pour une chose innocente, comment voulez-vous que des gens que vous accablez de faveurs n'espèrent pas tout ce qu'on peut espérer? Ne songez-vous pas que la jeunesse ne dure pas toujours et que la vieillesse et la galanterie ont une antipathie si grande qu'il n'y a rien de si opposé? Comment ferez-vous donc quand tous vos galants vous abandonneront?"

For Célimène's:

"L'âge amènera tout et ce n'est pas le temps  
Madame, comme on sait, d'être prude à vingt ans."

Arteline replies:

"Ne soyons pas si prévoyantes, car pour moi, je me trouve si bien de ne songer point à tant de choses que je ne veux pas croire votre conseil ni devenir trop prudente de peur d'être malheureuse. Il me suffit quand je suis à la saison des roses de regarder dans mon miroir si le peu de beauté que j'ai ne durera pas jusqu'aux premières violettes et quand je m'en suis assurée je me mets l'esprit en repos."

None of the accusations of Molière's Célimène are applicable here.<sup>7</sup> Arteline merely points out brightly the great danger incurred by the "froides et sérieuses, qui font les fières et cruelles," of allowing their hearts to be seriously touched at last. And, she adds:

"Si je n'avais pas peur que vous ne décrochiez mon secret et qu'il ne vous prît envie de vous en servir je vous découvrirais le fond de mon cœur."

This, although of widely different import, recalls Célimène's answer to Arsinoé's "L'on a des amants quand on en veut avoir."

"Ayez en donc Madame, et voyons cette affaire,  
Par ce rare secret efforcez vous de plaire."

They part the best of friends, but not until Cléonice has suggested the situation which Molière employs to prepare the *dénouement* of his play:<sup>8</sup>

"Vous dites de petits secrets à l'un, vous raillez des autres avec quelqu'un d'eux, et

7 Molière probably did not have Mlle. de Scudéry in mind when he wrote:

"Elle fait des tableaux couvrir les nudités,"

but one thinks involuntarily of her "modestly draped Venuses," in reading the isolated line.

8 *Le Misanthrope*, Act iii, Sc. 2, end. The agreement between the two Marquises.



quoique vous vous moquez de tout le monde, je trouve pourtant que vous avez lieu de craindre qu'à la fin tous ces gens ne se moquent aussi de vous. Car enfin s'il prenait un jour fantaisie à tous ces amants de s'entredire tout ce que vous avez fait pour eux, ou seriez vous?"

The final punishment of Artelinde is brought about in much the same way as that of Célimène. She writes to all of her different admirers arranging appointments with them. Through an interchange of address all the letters arrive at the wrong destination, and Artelinde becomes the laughing stock of the town. Cléonice, for all her Christian charity, is not above enjoying the confusion of her dearest foe.

To any one who takes the trouble to read the passages above indicated, a general resemblance cannot fail to present itself. Is this similarity merely accidental—such as would arise from the treatment of two subjects not wholly dissimilar? Mlle. de Scudéry wishing to paint the delights of an "amitié tendre" and to point at the same time a moral for coquettes who harden their hearts to such delight; Molière pointing the same moral howbeit with very different intent. At any rate, it is interesting to find that the same woman who has often been supposed to have been the target of the malicious shafts lanced by Molière against prudens, has painted a coquette having much in common with Célimène,<sup>9</sup> and that a prude can say agreeably the disagreeable speeches of Arsinoé.

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#### GERMAN LITERATURE.

*Modern German Literature.* By BENJAMIN W. WELLS, Ph. D. 12mo, pp. ix, 406. Boston: Roberts Brothers, 1895.

No other book of the year seems to me to deserve a more hearty welcome from the American student and teacher of German literature than Dr. Wells' series of essays or chapters on this subject. The reader feels himself guided by an earnest, well-balanced student, capable of sifting his materials and choosing out of the vast mass only the most

<sup>9</sup> This is not the only instance to be found in Mlle. de Scudéry's works of sympathetic pictures of coquettes and of coquetry. They appear frequently, especially in the *Entretiens*.

characteristic and most helpful facts for the American college or university student. Dr. Wells does not write for Germanists, but for cultured foreigners. "They will want to know," he tells us in his preface,

"not about the 'Muspilli' or the 'Wessobrunn Prayer,' but, first of all, about what men are writing and reading now, and then about what they continue to read of the works of the older generation."

With this as his platform, he discusses: I. The Origins; II. The First Fruits, Klopstock, Wieland, Herder; III. Lessing, the Reformer; IV. The Young Goethe; V. Goethe's Manhood and Old Age; VI. Goethe's "Faust;" VII. Schiller's Early Years; VIII. Schiller on the Height; IX. Richter and the Romantic School; X. Heinrich Heine; XI. Imaginative Literature Since 1850. To these eleven essays is added a full index to authors and their more important works.

The author does not pretend to encyclopædic completeness. His sole aim is "to further literary appreciation and enjoyment." He does not strive so much to be original in treatment as to be judicious in selecting and forceful in presenting essentials. The style is easy and natural. Biographic details are freely intermingled with literary estimates and criticisms, the whole, however, presenting a homogeneous and organic narrative.

The book is distinctly a student's companion. The foreign student is almost necessarily curtailed in his enjoyment and appreciation of the better things in German literature. Often does the spirit escape in the laborious dissecting process of grammatical analysis. Frequently textual difficulties leave nothing but "the lees to brag of." Dr. Wells labors to minimize this danger and to imbue the learner with the conviction that he is, indeed, pursuing an intellectual movement, and that he is being brought in contact with forces that have molded the life and thought of the nation, and which in turn have been molded by these.

In the 'Origins' we have a condensed yet clear-cut sketch of the main lines of literary development prior to the eighteenth century awakening. There is a close relationship, more observable in German literature than in any other, between the national or political feeling of exaltation and its expression in

literature. Three waves and three subsidings are easily distinguished, the former reaching their height, approximately, at the beginning of the sixth, the twelfth, and the eighteenth centuries, respectively. The Teutonic conquest of the Roman World, the self-assertion of Teutonic strength, afforded poetic material both for the early and the succeeding ages. Legends, myths, historic accounts dimmed and fused. When the Roman Church conquered the conquerors, the *Heliand*, the *Krist* took the place of the earlier distinctly national sagas. The *Hildebrandslied*, the *Beowulf* and the existence of later legends testify to a period of poetic activity. Charlemagne had fostered his native tongue, had collected the remains of the old heathen poetry, but his work was not preserved. Under the wise policy of the Ottos and their successors the national spirit again asserted itself, a distinct national individuality was developed, the older legends of fame and prowess were remembered, a second period of classic literature was a-making.

The Crusades had aroused the Western nations. There was an interchange of thought and speculation. It was the age of chivalry. The *Nibelungenlied*, the *Gudrun* and that whole splendid galaxy of literary monuments—mostly between 1190-1220—was the result. The translation of the *Chanson de Roland* had preceded, 1130. So had *King Rother*, and *Herzog Ernst*. It was

"the age when Frédéric II. and Saladin contended for the palm of magnanimity, while the great poets of the century, Walther and Wolfram, anticipated Lessing's *Nathan der Weise* in their philosophic conception and bold teaching of universal toleration."

Veldeke had perfected rhyme and rhythm in German verse. Though greatly influenced by the French he stands the "Father of Courtly Poetry." His successors, Hartmann von Aue, and Gottfried von Strassburg represent successive stages in the development of the court epic; the former, its summit, the latter, by reason of his over-refinement and artificiality, its decline.

Wolfram was *sui generis*, standing between the popular and the courtly poets. In his two epics, *Parcival* and *Willehalm* we have the best expression of the Middle Ages on ques-

tions of great spiritual import: religious toleration, freedom of the will, relation of differing faiths to each other, self-redemption through toil and steadfast effort.

After the brilliant poetic activity of Walther von der Vogelweide the same line of descent marked lyric poetry that had marked the epic. "It suffered first from artificiality, then from vulgarization." By gradual stages the palm that had been held by genius passed into the hands of the 'Meistersänger,' those prosaic burgher-singers of the thirteenth and the succeeding centuries. Poetry was nothing more than doggerel; song-making, a craft. Speaking of the works of Hans Sachs' contemporaries, Dr. Wells says that they "are buried deep, lapped in the lead of their own dullness."

The Reformation produced much polemical writing, little that was poetic. Despite the more perfect literary medium fostered and largely created by Luther in his Bible, pure literature could not take root. The energies of the German people were bent on more vital questions. Freedom of conscience, religious toleration had to be contended for and won before the dawn of the new era, under Frederic the Great. Under that monarch national self-consciousness was regained fully and it found its fitting expression in Klopstock and still more in Lessing and his successors.

Klopstock was an idealist living in the past. The sensible world eluded his grasp, he lacked the power of characterization. Everywhere in his *Messias* we find pietistic contemplation submerging the epic movement. His influence on literature was chiefly indirect. Prosody, versification was more closely studied by him than by his predecessors.

Frederic did not sympathize with Klopstockian tendencies. He felt that the national spirit must learn to express itself in broader terms and reflect more adequately the intellectual status of the age. As for Wieland's influence, it was, of course, much more marked. His light-hearted frivolity, his delight in the sensuous, his vivid fancy and delicate diction conquered him a ready dominion. "All High Germany owes its style to Wieland," says Goethe; "it has learned many things from him and not the least of them

the ability to express itself with propriety." Through his translation of Shakespeare German literature received an immense impulse. Much of Wieland's literary activity was of an ephemeral character; still, he has earned the right to the esteem of his countrymen, in that he did brave battle for ideas that are now part and parcel of the literature of to-day.

There was more affinity between Lessing and Herder than between Wieland and Lessing. Herder is not read much now, not so much because we have outgrown him, as because, in power of thought and eloquence of diction, Goethe and Schiller over-topped him. Herder's mental horizon was vast but not always clear. He was at his best interpreting others. For that reason his *Stimmen der Völker* commends him most to posterity. In that work he could display his sympathetic nature best. He had but little creative power, but admirable gift of interpretation and construction. He was a teacher rather than a prophet, a guide, rather than an original, impelling, inspiring force.

Dr. Wells' treatment of 'Lessing, the Reformer' seems to me especially satisfactory. With wide, bold strokes does he bring the personality of the great emancipator before us. We have a discussion of the times, circumstances and meaning of *Minna von Barnhelm*, of *Nathan*, the *Laocoön*, the *Hamburg Dramaturgy*, *Emilia Galotti*. Everywhere the student is made to feel the pulse of literature throbbing and palpitating. The relation of the stage to art, of literature to life, of traditionalism to growth and progress, of religious systems to each other, as Lessing analyzed and understood these questions, are set forth tellingly and vividly. The reader feels that, in Lessing, a new force had been brought to bear on German literature. "The honor of emancipating German literature from false standards is his alone," says our author. Though the critic's labors were Lessing's strongest side, modern times have learned to admire his constructive gifts, his other bequests to after-generations. In them breathes a wide human spirit, an anticipation of nineteenth century ideals.

In discussing Goethe (chapters iv, v, vi) the author shows the same temperate, sane judg-

ment. He gives us a sober, yet sympathetic life-picture of the man and the poet and, on the whole, an adequate discussion of his works. Occasionally the desire for brevity leads to statements rather harsher than intended. "She—Iphigenia—awakens dramatic interest almost solely by her effort and failure to lie with a straight face." "Its [the play's] ethical ideals are unripe and unnatural." We cannot agree to this. Both *Tasso* and *Iphigenie* are psychological dramas and must be judged and appreciated from that standpoint. Speaking of *Hermann und Dorothea* we are told:

"Beneath an apparently simple story we have the contrast of two great impulses of human nature, the *migratory desire of change* [italics are mine], the restless, reforming, iconoclastic spirit, and the slow, conservative, accretive mind that feels an instinctive dread of change, as though it were like a tree that cannot be transplanted without losing some increment of growth."

The migratory *desire* is certainly hard to discover in the emigrant train.

Here is a neat little pen-picture: "No blue-stocking she [the Duchess Amalie]; rather, a bright, joyous woman, a good dancer, fond of masked balls, and even a little polite gambling." And this:

"Charlotte von Stein was the first woman whom Goethe had known intimately, who was socially his superior, intellectually capable of sympathizing with him, and whose ethical views would not bend to his own. . . . If at times he broke through the bounds her sense of propriety induced her to draw, there might be brief stormy scenes; but he always came back submissive after these 'sun-showers of love' to her for whom he cannot find names of sufficiently extravagant endearment. He 'worships' her, she is his 'golden lady,' his 'holy fate,' his 'soother' and 'comforter,' his 'dear angel.'"

In the chapter on *Faust*, Dr. Wells examines the play historically, pointing out its chronological and other difficulties. The admirable summary of the present state of criticism as given by Dr. Thomas is put under frequent contribution. There is no attempt at "philosophizing" or "interpreting," except in the few pages devoted to the Second Part. There, without entering the polemical arena, the author discusses the trend of thought and

philosophy underlying. He reaches the conclusion that

"*Faust*, if rightly apprehended, offers two poisons, each an antidote of the other, which joined together help and strengthen. Neither Euphron's idealism that will not touch the earth, nor, Mephistopheles' realism that will not rise above it, but that just balance that idealizes the real and realizes the ideal,—that is the world wisdom of *Faust*."

Schiller's early experiences and efforts, the course of his development from the bombastic, absurd *Robbers* to the clear heights of *Tell* or *Maria Stuart* or *Wallenstein* forms the subject of the next two chapters. Schiller 'On the Height' is no longer the social iconoclast of earlier days. "In his prime his influence was rather fructifying, refining, emancipating,—in language, in art, and in social and political life." True, the present age retreats more and more from Schiller's ideals of literary requirements. Perhaps we ought to love and revere him more for the effect his art had on Goethe and on elevating popular literary tastes in his day and generation, than in the intrinsic depth and worth of his labors. This sounds like heresy, yet we are disposed to agree quite largely with the author's estimate, when he says:

"At times there seems to have been danger that Schiller would become a poet of the school room. But to make him that alone would do grievous injustice to the battle he fought, and the victory he contributed in no small measure to win, for those ideals of truth and beauty to which he dedicated his life. And, though our credence in these should be outworn, the fruit of his inspiring friendship in the rich aftermath of Goethe's productivity should secure him a grateful and enduring memory."

Much that is said in the chapters on Richter, Heine and the modern period is exceedingly helpful and suggestive. The ultra-conservative as well as the ultra progressive student would find objections to the calm, dispassionate estimates given. In the chapter on 'Imaginative Literature Since 1850' the treatment is too condensed and encyclopedic to produce the effect the rest of the volume has. Up to the last essay, the materials for independent judgment are furnished. There is no glossing over, little or no hero-worship, nor, on the other hand, is there any super-

sensitive Puritanism. The reader cannot fail to have a juster view of Heine and his labors, of the conditions and limitations under which he lived and wrote, of the range and quality of his genius, when he has perused the forty pages devoted to him. Here, as elsewhere in the volume, we have a simple, straightforward exposition of what, to the vast majority of foreign students, must be the bone and sinew of the study of German.

Some few typographical errors have crept in; as, p. 11, 'holly'; p. 70, 'Volker'; p. 93, 'Wulfenbüttel'; p. 112, 'Dicht ungund'; p. 185, 'ccntury'; p. 257, 'Kräniche'; p. 258, 'Burgschaft.' Why Dr. Wells writes 'Friedericke Biron,' pp. 119, 137, 401, instead of 'Brion' I cannot say.

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#### GERMAN LANGUAGE.

*Unsere Muttersprache, ihr Werden und ihr Wesen*, von Professor O. Weise. Leipzig: B. G. Teubner, 1895. 8vo, pp. ix, 252.

THIS attractive little book has earned its author the prize offered by the *Allgemeiner deutscher Sprachverein* for an essay of the following character:

"Die Arbeit soll eine auf wissenschaftlichem Boden ruhende, gemein verständliche und übersichtliche Schilderung der räumlichen und zeitlichen Entwicklung unserer Sprache sein, die das Hauptgewicht auf das Neuhochdeutsche legt. An diese kurz gefasste Geschichte der Muttersprache soll sich eine anregende Darstellung der gemeinen hochdeutschen Sprache unserer Zeit schliessen, die nicht in der Form einer lehrmässigen Übersicht oder eines Nachschlagebuchs, sondern als eine lebendige und anschauliche Erörterung gedacht ist und zwar in einer Weise, die geeignet erscheint, die äusserliche Auffassung vom Wesen der Sprache zu bekämpfen und die weiten Kreise der Gebildeten zu fesseln und zu unterrichten" (p. iii).

The writer has clearly conceived and constantly borne in mind the object of the *Verein*, and no general terms could better describe his work than those of the conditions which it was written to fulfil. It is essentially a "popular" book. One would think it could hardly fail to become popular in Germany; for its readable and intensely patriotic narrative sets

forth a considerable array of facts about their language, in which a large portion of the German public must be glad to be so pleasantly instructed. As to foreign readers, one cannot speak so unreservedly; yet those who can make allowances for a rather absurd type of German patriotism will find much here to interest and edify. The treatise is elementary, and intelligible to anyone that can read German. To the advantages, however, of a "vivid and untechnical discussion"—not free from dangers of its own kind—must be reckoned as disadvantages the necessary brevity of treatment accorded to purely linguistic phenomena, and the impossibility of introducing material in an order satisfactory from the point of view of linguistic science. Professor Weise has neither avoided these dangers nor overcome these disadvantages. A good deal of his philology would lose its force to one not already familiar with the truths it embodies, and on the other hand, the fallacious metaphors which it has been the most earnest endeavor of the modern school to avoid, flourish in this book like a green bay tree. Furthermore, that must be regarded as an extremely unhappy arrangement which devotes but one chapter of thirty-six pages to a historical sketch of the German language, and begs the reader, as Professor Weise does, to take each of the following chapters as supplementary to the first; especially when those chapters are occupied with comparatively unrelated topics like "Beziehung der Sprache zur Volksart," "Die Stammesart (Ober- und Niederdeutschland)" and "Die Standesunterschiede (Mundart und Schriftsprache)." The author circles about his subject, surveying it from different sides, while all historical data are introduced by the way, as they happen to serve his immediate purposes.

The author has his eye mostly on the *Wesen* of the language, and his treatment of it is much more satisfactory than his treatment of the *Werden*; yet for most purposes the *Werden* is the more important matter. With respect to this, the best thing that can be said of the book is, perhaps, that it is a sort of etymological dictionary in connected discourse—not, to be sure, a book of reference for individual words, for in spite of the index

added to the second edition it is not adapted to the purposes of a dictionary, but a series of essays in which the etymology of a long list of words is given incidentally. In his discussion of the *Wesen*, Professor Weise has pointed out many significant features of modern German, and theorized largely about the differences between German and other languages, and about the source of these differences in national character. A good part of what he says is self-evident; for instance,

"Er [i.e. der Wortschatz] sagt uns, dass wir von den Oberdeutschen mit den Eigentümlichkeiten des Hochgebirges bekannt gemacht worden und bei den Niederdeutschen im Seewesen in die Lehre gegangen sind" (p. 67),

and much else, not so certain. In either case, there is nowadays no place in howsoever a "lebendige und anschauliche Erörterung" for such expressions as:

"Die Germanen umwohnen, in mehrere Zweige geschieden, die Gestade der Ostsee. Aber wie siedendes Wasser leicht überwallt, so ist auch die überschäumende Kraft des wanderlustigen Volkes noch nicht zur Ruhe gekommen, so sucht auch seine Sprache bald die Fesseln der altüberlieferten Form zu sprengen. Während die Genossen der Urzeit, die übrigen Indogermanen, bis dahin mehr die weicheren Selbstlauter, das zarte Fleisch des Wortkörpers, angetastet hatten, waren die Schläge, die die Germanen unbewusst ihrer Sprache, versetzten, vornehmlich gegen die härteren Mitlauter, das feste Knochengerüst am Leibe der Wörter gerichtet" (p. 2).

How people can strike such blows unconsciously is a mystery, unless it be after the manner of Just in *Minna von Barnhelm*, and then it is a wonder that the people are not awakened by the movement. More misleading still:

"Steht die freie Behandlung der Geräuschlaute (Lautverschiebung) mit dem kühnen Freiheitssinn und dem unbändigen Thatendurst der alten Germanen im Einklang, so zeigt ihr Verfahren gegen den Wortton, dass sie bald den Inhalt höher schätzen lernten als die Form, das Wesen höher als den Schein."

It would be easy but needless to multiply these examples. Those given indicate sufficiently either that the author holds entirely erroneous views concerning the *Wesen* of language and the causes underlying sound-changes, or that he indulges in figures of speech to an extent which precludes a clear

and accurate presentation of such matters. Infelicities of expression involving misapprehension of matters of fact are equally numerous.

The chapter on the "Wortschatzein Spiegel der Gesittung" (pp. 87 ff.), for example, suggests more than one query as to historical accuracy. There is no precise indication as to what the period under discussion is, though most of the signs point to remote antiquity. The author speaks of the possession of herds by the Germanic forefathers, of the use of cattle as currency, and adds:

"In der Wendung 'eine Schuld beitreiben' schimmert noch deutlich die Erinnerung an eine Zeit durch, wo die Schuld in wirklich gangbarer, d. h. vierbeiniger Münze beglichen wurde. Endlich lassen die Worte 'seine Haut zu Markte tragen' noch ziemlich klar erkennen, dass man einst die Häute seiner geschlachteten Haustiere als Bussgeld verwendete" (p. 91).

... "Vom Vieh ist auch die übertragene Bedeutung des Umstandswortes 'überhaupt' hergenommen; *über houbet*, d. h. 'über die Häupter des Viehs hinweg'" (*ibid.* Note 4).

I fancy it would be difficult to trace these expressions back to a time anywhere near the period described; *überhaupt* and *gangbar* are not found until the late Middle High German period, the latter appearing first in negative form (cf. Grimm, Kluge). The same criticism applies to *unter den Hammer kommen* (p. 99), referred to the hammer of Thor and the "steinerne Hammer von unseren Vorfahren noch als Waffe benutzt," and *eine Zeichnung entwerfen* (p. 101, Note 4) derived from the "Sitte des Runenwerfens." Of like character is the curiously naïve remark:

"Die ehelichen Verhältnisse waren gut; natürlich fehlte es auch nicht an Ausnahmen. Die Stabreimformel 'Kind und Kegel' ... giebt in dieser Hinsicht zu denken" (p. 96).

*Kegel* is like *überhaupt*, a Middle High German word.

In comparing Middle with New High German, Professor Weise is infelicitous when he says: (p. 13) "die Fürwörter boten vielfach andere Formen: *des, wes, der, den=dessen, wessen, deren, denen*." Of course, it is the latter forms that need explanation, not the former. Again, in contrasting German with French accent he says:

"Im Deutschen liegt schon seit sehr langer Zeit der Hauptnachdruck meist auf der Stammsilbe, welche die Bedeutung, den eigentlichen Gehalt des Wortes in sich schliesst," ... "Diese Regel erleidet meist nur in dem Fall eine Ausnahme, wenn eine andere Silbe für den Wortsinn von ausschlaggebender Wichtigkeit ist: z. B. unklar als Gegensatz zu klar." (pp. 44 f. and note).

The omission of such obvious exceptions as compound nouns and separably compounded verbs, is significant of the method which does not undertake to tell the whole truth in matters of this kind. Verbs fare no better. The relation of *kann* and *kennen* is beyond question; yet it is certainly not in the proportion, "*kann: kennen=gewann: gewinnen*" (p. 144); so, "Bei den schwachen [Verben] ... bleibt der Stamm fast durchweg unverändert" (p. 140), but why not adduce the classes of *bringen* and *brennen* instead of saying "fast durchweg"? And why not explain the formation of causative from active verbs instead of contenting one's self with:

"Zu einem Mittel der Unterscheidung zwischen zielender (transitiver) und zielloser (intransitiver) Form ist die Wahl (!) der Abwandlungsart geworden bei erschreckte: erschreck, schwellte: schwell, löschte: erlosch, verderbte: verdarb" (p. 145).

It would be well also to mention the change of Germanic *ē* to *i* before the *u* of the personal ending in the present indicative of strong verbs (cf. ahd. *hilfu, gibū*) by way of supplement to "Selten wird *ē* zu *i* vor folgendem *u*; z. B., in *situ, Sitte=᛿ᛚᛚ, sibun=septem*" (p. 133). In the treatment of nouns a few inaccuracies occur. *Brosamen* is not derived from *brechen* (p. 129), of which the Germanic root is *brek*, but is related either to the Germanic root *brut* (cf. ags. *brēotan*) or to the Celtic-Germanic root *brūs* (cf. Kluge); nor *Schwanz* from *schwanken*, but by means of the intensive formations *swangezen, swankzen* from *schwingen* (cf. Kluge). Middle High German *güete* and *schoene* (p. 141) are not originally of the *ō* but of the *i* declension; and there are difficulties in the way of showing that "vom konsonantischen Stamme kommt auch der zeitbestimmende Wesfall *Nachts=* mhd. *nahtes*" (p. 146). The O.H.G. genitive was *naht*, while the form *nahtes* was used only adverbially and was likely due to analogy.



Mistakes of fact, except in so far as some of the above may be so interpreted, are happily few in the book. It may be asked what is meant by "Für ihn [Otfrid] war in erster Linie der Gedanke an seine Gemeinde massgebend" (p. 7). "Was der Deutsche zu thun pflegt, wird ihm zur Pflicht" (p. 51), is precisely hind side before, since *Pflicht* is the abstract noun to *pflegen* long before the verb is used with the meaning 'to be accustomed to.' It is by no means certain that "Mond von Haus aus den (Zeit-)Messer bezeichnet" (p. 88). *Dänemark* is apparently not 'Dänenwald' (p. 89), but simply 'Dänengrenze' (cf. Vigfússon and Kluge); nor is *Seeland* (p. 89) to be derived from an. *lundr* (not *lund* as cited by Professor Weise) but rather to be divided *Seel-* and referred to the root *sal*. cf. Vigfússon). "Dass es Freude bereitete, das Vieh zur Weide zur führen, sagt das Wort *Wonne* = 'Weide'" (p. 90). *Wonne*, however, mhd. *wunne* (*wünne*), ahd. *wunna* (*wunni*) got. \**wunja*, has in fact quite a different history from the first member of the compound *Wonnemonat* to which Professor Weise refers, for this is related through mhd. *wünne*, ahd. *wunnea* to got. *winja* 'pasturage,' 'fodder' (cf. Kluge). I question also whether in Luther's *wollen doch solcher Predigt nicht, ich kenne des Menschen nicht* we have the government of the genitive by the verb. It seems more likely that the genitive is partitive in the Middle High German fashion after *nicht*. I cannot find that in M.H.G. *wollen* or *kennen* govern the genitive. Franke (*Schriftsprache* Luthers, p. 239) finds that *wollen* governs in Luther the accusative; the only example of the genitive cited being the one given above; while *nicht* occurs for *nichts* (ib. p. 270).<sup>1</sup>

A few minor errors remain to be corrected. English *clip* (p. 93, note 3) is Shaksperian, but not modern for 'embrace;' *dear* (p. 226, l. 27) should read *deer*; and *wafre* (p. 232, note),

<sup>1</sup> Grimm, *Wb.* s. v. *kennen* cites: "ich kenn dein nit, wann du hast mein nit bekannt, dieweil du lebest"—Heiligenleben, 1472, 127a. Cf. *Gram.* iv, 652: "durch jenes die einfache negation begleitende *nüwicht nicht* werden fast alle ahd. und mhd. verneinenden sätze in bezug auf die partitive construction zweifelhaft." Kehrein, *Gram.*, gives no example of a genitive after *wollen*; and none without a negation after *kennen* (iii, 123).

*wafer*. I do not know what is meant by English *bill* (p. 102, l. 30) associated with German *Unbill* and *billig*, unless possibly an imaginary noun from A.S. *bilewit*. Mhd (p. 153, l. 10) is evidently a misprint for *nhd*.

It will be seen that the errors pointed out are not of great moment in themselves, and detract but little from the value of the work from the author's point of view. Adverse criticism is indeed based largely upon a difference of opinion as to method and manner. For a book of its kind *Unsere Muttersprache* is carefully and well written, and the scientific basis of it may be pronounced sufficient. Much useful material is here; the aptly introduced bibliography is especially full; and the treatment is stimulating. The book will not fill the want, still felt by so many learners of German, of a systematic and somewhat detailed history of the language, correlating the grammars of different periods, and explaining the peculiarities of modern German. But in its own sphere it may, after a proper caution, be commended to American students.

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#### CORRESPONDENCE.

##### THE ELIZABETHAN ATTITUDE TOWARDS INSANITY.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—The interesting thesis of Mr. Corbin's recent work on "The Elizabethan Hamlet," in regard to the conventionally comic aspects of insanity to the contemporaries of Shakspeare, might be enforced by many citations from the literature of the time other than those noticed by Mr. Corbin. In Percy's *Reliques* (ed. Wheatley, London, 1886, vol. ii, pp. 344 f.) there is a sheaf of old songs and ballads of madness. The intent of several of these is obviously comic. The mad-songs from Tom D'Urfey of a somewhat later date (1694), with their bathetical attempts at the sentimentally romantic, suggest that the serious acceptance of the pathos of insanity began early—of course it was existent with the Elizabethans alongside of the comic interpre-

tation, as Mr. Corbin points out—and that it rapidly grew to be the conventional point of view. There is a good deal of this sort of thing throughout the literature of the Eighteenth Century, where it plays a part worth noticing in the Romantic Reaction. Mr. Corbin has pointed out several of the mad-scenes in Elizabethan literature which are important material in the study of this topic. My observations include the following: Greene's *Orlando Furioso* (see especially in ed. Dyce, London, 1861, pp. 99 *n.*, 100, 104-106—the effect striven for is very mixed, but the fantastically comic is obviously one of the elements); Marlowe's *First Part of Tamburlaine*, act v, scene ii (ed. Bullen, i, 97—where the effect to us moderns at least is bloody and sombre; indeed, Was Marlowe likely to design it otherwise?); Lyly (?), *The Woman in the Moon*, act v (ed. Fairholt, vol. ii, pp. 199 f.—this is a "piteous lunacy," but the intention is satiric); Webster, *The White Devil* (in the part of Cornelia, with its obvious reminiscences of Shakspeare), and the sufficiently noted dance of madmen in *The Duchess of Malfi* (commented upon by Mr. Corbin); Middleton's *Changeling* (similarly noted); Ford's *The Broken Heart*, iv, sc. ii (intention pathetic); Jonson, *The Alchemist*, act iv, sc. iii (a bit of feigned lunacy), and in *Bartholomew Fair*, the part of Trouble-all (a comic madman); Dekker's *First Part of the Honest Whore*, act v, sc. ii (note that the visitors to the madhouse first laugh at the "first madman's" ravings, but are rebuked for it—"Do you laugh at God's creatures?"—; then they comment, "A very piteous sight"); Shirley's *The Cardinal*, act v, sc. iii (feigned madness?—the treatment is serious); Kyd's *Spanish Tragedy* (Hazlitt's Dodsley, v, 56 f., 94 f., 106 f., 130 f.; cf. p. 164). Massinger's *A New Way to Pay Old Debts*, act v (Sir Giles Overreach); Fletcher's *The Pilgrim*, act iii, sc. vii, act iv, sc. iii, act v, sc. v (here we have the interior of a madhouse, which the Pilgrim is taken to see as one of the sights of the city. He is promised the view of fancies and gestures—

"Some of pity,  
That it would make you melt to see their passions;  
And some as light again, that would content you."

Fletcher's *The Noble Gentleman*, I, sc.iii, iii,

sc. ii, iv, sc. iii, v, sc. i (in the part of Chatilion, "a gentleman mad for love"); Fletcher's *The Nice Valor*, or *The Passionate Madman*, passim; and *The Two Noble Kinsmen*, iii, sc. iv, v, sc. i, iii, v, sc. ii (the Jailer's daughter running mad for love of Palamon is welcomed by the morris-dancers as one who will make their fortunes. She joins their dance before the Duke. The pathos of her state is accentuated, though somewhat bizarrely). See also Campion's *The Lords' Masque* (ed. Bullen, pp. 192 f.—*Mania, the goddess of Madness*, the dance of the *Twelve Frantics*, etc.). Outside of the drama an interesting burlesque treatment of insanity is to be found in Anthony Scoloker's (?) *Daiphantus, or The Passions of Love, Comical to read, But Tragical to Act*, London, 1604 (reprinted in Arber's *English Garner*, vol. vii pp. 379 f.). In the mock-dedication the author pretends that such a poem as his ought to be

"like friendly *Shake-speare's* Tragedies, where the Comedian rides, when the Tragedian stands on tiptoe. Faith, it should please all, like Prince *Hamlet!* But, in sadness, then it were to be feared, he would run mad. In sooth, I will not be moonsick, to please! nor out of my wits, though I displease all!"

See also pp. 408-9, where Daiphantus runs mad for love.

"TASSO he finds, by that of HAMLET thinks,  
Terms him a madman, then of his ink horn drinks!"  
.... "Puts off his clothes! his shirt he only wears!  
Much like mad HAMLET, thus, as Passion tears!"

The satirical intent here is obvious. But did the audience of Shakspeare's *Hamlet* find cause for merriment in the supposed madness of the part? Did Hamlet, in order to give the groundlings a fit of mirth and thus "please all," "run mad"?

FREDERIC IVES CARPENTER.

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### GROOVY.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Professor Brander Matthews calls attention in your issue of December, 1895, to the words *groovy* and *grooviness*, which he ranks as Briticisms; but I am sure that many of us have suffered the dint of these words afar from British soil. A particularly delicious



use of *groovy* occurs repeatedly in a college catalog, so-called, published in 1892 by Cecilian College, Cecilian P.O., Hardin Co., Kentucky. I do not, of course, assert that *groovy* can be found in any reputable American magazine; the words quoted below are those of the "Cecilian" school-master, who was born and bred in Kentucky.

"If teachers want to know how to do all this, instead of smelling along after the books, let them come to Cecilian, and learn to leave off their old granny methods and *groovy* ways, and come to the front."

E. H. LEWIS.

University of Chicago.

#### A CORRECTION.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In Prof. Henneman's otherwise accurate account of the paper read by me at the Yale meeting, there is one slip which I must hasten to correct.

It is to be found in your issue of February, column 69, about two thirds down the column, and reads thus:

"The sense-power of most persons is obtuse. This obtuseness is Anglo-American, generally, but it is essentially American; there is an impatience at etiquette and at all form, and one personally resents correction as one would a slur."

This makes me say something unpleasantly like nonsense. Why should I assert that "the sense-power of most persons is obtuse"? What I did assert was:

1. That the *sense of form* is not acute in the Anglo-American race in general;
2. That this obtuseness is aggravated in the American race by the spirit of democracy;
3. That this obtuseness manifests itself, in our writing, as an impatience of correction. Our young men resent correction, as if it were a slur, an infringement upon their right to say what they please as they please.

J. M. HART.

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#### WRITTEN TRANSLATION OF FRENCH AND GERMAN IN TEACHING ENGLISH COMPOSITION.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In common with others who had the

pleasure of listening to President Hart's address before the Modern Language Association at its recent meeting in New Haven, I was much interested by his able presentation of the question now receiving general attention; namely, the remedy for the unsatisfactory work of secondary schools in preparatory English. While I am not qualified to speak as a teacher in secondary schools, I have had some experience with the product of those institutions, conditioned college students.

English, French and German are almost invariably neglected for what the schools seem to think the determining qualifications for admission: Greek, Latin and Mathematics; or Natural Sciences and Mathematics, as the case may be. Three-fifths of the students conditioned in German or French are conditioned in English as well, and I believe that in the proper study of the "Modern Languages" lies the remedy for defective English. If a teacher beginning work with a student conditioned in German, for example, will make it his first business to ascertain how much English the boy knows, he will often find that he has failed in translation largely because he is unable to use his own language.

The best remedy for this condition of things I have found to be written translation of narrative prose. The work must be done as carefully with respect to writing good English prose as to making a faithful translation. The logical relation of clauses, the emphatic position of words and phrases in the two languages must be understood, and accurate punctuation must be insisted upon. For how can a beginner render an involved German sentence without a careful observance of the various marks, both in the original and in his translation? This work may be made of incalculable value in the discrimination of synonyms. Especially is the student taught the correct use of adjectives, usually his weakest point. These things cannot be accurately observed and corrected except in a written exercise, and hence a part of the work should be presented in this form.

The importance of oral translation and of sight-reading are not forgotten. After a few weeks' practice in written translation a decided improvement appears, and more than

once a student has been able to pass his English examination in consequence of the work done in making up a German condition.

I believe, then, that the preparatory schools should be urged to include in their curricula written translation, from German or French, and made to understand that no translation, however good literally, will be accepted for admission that is not given in correct English. For this purpose translation from French or German is better than from the Classics, because printed versions are not so accessible or so likely to be used, and because the subject-matter is more easily rendered into idiomatic English. This plan has advantages for certain purposes even over original English composition. The student is not troubled with invention, and he has not recourse to books for proper modes of expression. The average school composition is a potpourri of descriptive phrases culled from every available source. This evil the extempore composition in vogue at some schools effectually checks. What is the first work done in prose composition by the English-speaking student of a foreign language? Translation of English narrative prose. Why, then, is not translation of French or German narrative prose advantageous to an English-speaking student defective in his own language?

The adoption of such a plan as I have outlined means more work for the Modern-Language teachers in secondary schools, perhaps an addition to the teaching force in some cases. It also means that the teachers of French and German in those schools must be *masters of English*, and hence quite differently qualified from the average "native teacher" found there. To the proprietors of some schools it might not be a welcome change, for it would mean higher salaries for the department heretofore the least expensive on the pay-roll. To the colleges it would be a most decided benefit, and it is their right to demand that the schools shall do thoroughly what their year-books promise.

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#### BRIEF MENTION.

A new edition, the fifth in order, of Hettner's

*Die französische Literatur im achtzehnten Jahrhundert* has been recently prepared for the press by Heinrich Morf (Braunschweig: Druck und Verlag von Friedrich Vieweg und Sohn, 1894, 8vo, pp. xi, 601). In the fourteen years that had passed since the author's last revision considerable new material had accumulated, which Morf has endeavored to incorporate in the original text. Naturally some of this recent work would modify to a considerable extent the judgments formed by Hettner, as well as alter their relative importance. But the reviser has aimed at as little change as possible, contenting himself with adding minor details and with giving certain writers, notably La Mettrie and Grimm, a larger place in the narrative. Comments on these additions are superfluous. They are in no way inferior to the matter they supplement. If we might offer a criticism anywhere it is in regard to the make-up of the book, a criticism which would probably not appeal to German authors and publishers. The matter inserted by Morf amounts in extent to about one ninth of the original volume. In order not sensibly to increase its bulk, the editor has compressed his lines and changed his type, so that a page contains at least two lines more than the edition we have at hand (the second), and the line is made to hold one additional word of moderate length. The result is that more effort must be spent on the mere reading of the book; and for foreigners, whose daily practise is with Roman characters, this combination of crowded lines with German letters amounts to a measurable physical fatigue. Possibly the substitution of Roman for German type might not help matters here, should the limited pagination be adhered to, but in general it is to be regretted that all works on science and foreign literature published in Germany are not printed in that type which is the more widely used.

# MODERN LANGUAGE NOTES.

Baltimore, April, 1896.

## *The Romaunt of the Rose: ADDITIONAL EVIDENCE THAT IT IS CHAUCER'S.*

THERE are five poems included in modern editions of Chaucer's works that are now generally recognized as not his. These are *The Cuckoo and the Nightingale*, *The Complaint of a Lover's Life*, *The Flower and the Leaf*, *The Court of Love*, and *Chaucer's Dream*. One other long work, the English version of the famous French poem of the thirteenth century, *Le Roman de la Rose*, which has come down to us as translated by Chaucer, is now the subject of much dispute.

Professor Skeat has inserted an essay in his third edition of the *Prioresses Tale* in which he proves to his satisfaction that this poem cannot be Chaucer's, reasserting this opinion, with some modifications, in his recent edition of Chaucer's complete works. He rests his proof mainly on internal, philological grounds, relating to the vocabulary, to the dialect, to the grammar, and to the rime. To speak exactly, he originally proposed seven tests of this nature, but he has since laid less stress upon some of them, and, following certain German scholars, so modified his opinions as to admit that a short portion of the translation at the beginning may have been and probably was Chaucer's. He still claims, however, that as concerns the remainder, the main body of the translation, his tests hold good.

In his *Studies in Chaucer*, Professor Lounsbury has explained and refuted these tests at the length of more than one hundred and fifty pages. A discussion, either of the tests or of the arguments against them, is not necessary here. One, for example, the "dialect test," upon which Skeat lays particular stress, which he asserts would "alone prove decisive," is shown by Lounsbury to point if anything to a Chaucerian authorship. This is the test arguing from the presence of Northern forms like participles in *-and*, from the use of *til* for *to*, and similarly, in the translated poem. Because these Northern forms, when

found, are essential to the rime and hence in no way chargeable to the scribe, it is the judgment of Skeat that the translator wrote, not in the East Midland dialect, like Chaucer, but in the dialect of the North. If this were a fair statement of the case, the presence of these forms might prove significant, but it is not. If there is a sprinkling of Northern forms in the translation, there is also a sprinkling of Southern. The employment of both is exceptional, and in grammatical peculiarities, such as the verb-ending in the third singular present, the dialect regularly employed is unquestionably the Midland. To quote summarizingly from Professor Lounsbury: When you consider that in the 7700 lines of the poem, there are no more than a possible five cases of the participle in *-and*, which Skeat would lead you to suppose the usual form, and scores and scores of cases of the Midland participle in *-ing*, you see which way the test really points. Because the *-and* words are used as rhyme words shows why they are used at all, for the *-ing* ending would in such cases afford no rime. Add the consideration that this *-and* ending is to be found frequently in manuscripts of poems unquestionably Chaucer's, and you have the matter fairly stated.

This and Skeat's remaining tests thus examined, and all, unless it be the test based on rime and meter, adequately explained, Professor Lounsbury relies mainly for his belief that the translation is Chaucer's on a quantity of positive evidence drawn from matters of style, from parallelisms in language and expression, in uses of words and modes of thought. Whatever may be thought of these parallelisms, which may themselves be paralleled from the works of Gower, or from other poems of the time, or whatever may be the attitude of students towards the genuineness of the translation, Professor Lounsbury has put forth a strong array of arguments, and believes he has shown that henceforth the burden of proof should rest as much with those who deny Chaucerian authorship as with those who affirm it. It must always be remembered, to quote a last time from his discussion, that though there may seem to be

difficulties in the way of the translation's being Chaucer's, there are much greater difficulties in the way of its not being Chaucer's.

There remain other tests which it may be interesting to apply, the tests of sentence-length and sentence-structure. It is not claimed that the results shown by the application of these tests should be necessarily conclusive; they will be left to stand on their own merits. But it is obvious that comparisons of the sets of figures here presented, calculated from Chaucer's genuine writings, from those unquestionably spurious, from the English version of the *Romaunt of the Rose* and from the French original, should throw some light upon the question, either on one side or on the other. It is also obvious that such testimony should have equal weight with that resting on vague theorizing or speculations, or on the uncertain foundations of personal opinion.

A few words in explanation of the tables presented. Throughout in making calculations, a uniform system of punctuation has been adopted in the poems investigated. Any rigorously uniform system would have served the purpose, since it is the relative results, rather than the results in themselves, that are important. Using Skeat's edition of Chaucer, I preferred to adopt and carry out consistently his system of punctuation as shown in his edition of the *Prologue* (Clarendon Press, 1891), reprinted without change in his six volume edition of 1894. Skeat had nothing in view depending for the value of its demonstration on the uniformity of his punctuation, and hence does not always carry out his own principles, varying sometimes within the same poem, sometimes between different poems. In such cases I have repunctuated to render the whole uniform. In the 858 lines of the *Prologue*, some twenty changes were made, carrying out his principle of ending one sentence and beginning another wherever the sense seemed grammatically complete. Thus in the following:

Bifel that, in a seson on a day,  
In Southwerk at the Tabard as I lay  
Redy to wenden on my pilgrimage  
To Caunterbury with ful devout corage,  
At night was come unto that hostelrye  
Wel nyne and twenty in a companye,

Of sondry folk, by aventure y-falle  
In felawshipe, and pilgrims were they alle,  
That towards Caunterbury wolden ryde;  
The chambres and the stables weren wyde,  
And wel we weren esed atte beste,

the semicolon after *ryde* was altered to a period.

The other poems examined were punctuated in the same manner and made uniform with the *Prologue*.

Wherever a sentence is defective in form, that is, without a predicate as in, "But now to purpose" (*Legend of Lucretia*), or "Lo here a deed of man and that a right" (*Legend of Philomela*), it has been omitted from the number of simple sentences, although included in the calculations in other respects. Expressions like *thabsece* or *my self* are treated in accordance with their present forms. In the case of hyphenated words, both parts of the compound are counted separately.

In presenting the results shown in these tables as in any way significant, I am presuming upon two facts already amply demonstrated, the constancy of sentence-lengths in authors (L. A. Sherman, "Some Observations upon the Sentence-Length in English Prose," *University Studies*, published by the University of Nebraska, Vol. i, No. ii, and "On Certain Facts and Principles in the Development of Form in Literature," Vol. i, No. iv), and the constancy of predication averages in authors (G. W. Gerwig, "On the Decrease of Predication and of Sentence-Weight in English Prose," *University Studies*, Vol. ii, No. i). It is not claimed that any particular deductions can be made from the other figures presented, for their value has not yet been investigated. They are included only for completeness in the analysis of the style and sentence-structure of the poems examined.

Investigations in Chaucer's recognized writings show the following:

#### PROLOGUE.

	Periods.	Words.	Predications.	Simple Sentences.	Initial Conjunctions.	Interior Conjunctions.
First	100	2193	242	31	18	167
Second	100	1917	210	41	11	162
Third	100	2333	298	20	29	156

Periods.	Words.	Predications.	Simple Sentences.	Initial Conjunctions.	Interior Conjunctions.
Last	7	193	32	0	4
Total	307	6636	782	92	62
Average or per cent a period.	21.61	2.54	.029	.020	1.60

## KNIGHT'S TALE.

Periods,		Words.	Predications.	Simple Sentences.	Initial Conjunctions.	Interior Conjunctions.
First	100	2345	290	32	32	175
Second	100	2187	283	20	38	159
Third	100	2518	322	15	42	162
Fourth	100	2325	243	32	27	148
Fifth	100	2348	274	31	35	167
Sixth	100	1756	197	46	25	91
Seventh	100	2069	229	29	25	133
Last	63	1496	180	14	22	113
Total	763	17044	2018	219	246	1148
Average		22.31	2.64	.028	.030	1.50

## DETH OF BLAUNCHE.

Periods.	Words.	Predications.	Simple Sentences.	Initial Conjunctions.	Interior Conjunctions.	
First	100	2347	323	20	40	161
Second	100	1924	272	29	21	135
Third	100	1973	263	23	36	109
Fourth	100	2177	304	19	29	140
Last	17	223	35	2	2	8
Total	417	8644	1197	93	127	553
Average		20.73	2.87	.022	.030	1.32

## PARLEMENT OF FOULES.

Periods.	Words.	Predications.	Simple Sentences.	Initial Conjunctions.	Interior Conjunctions.	
First	100	2360	270	26	31	140
Second	100	2208	273	19	36	118
Last	43	883	131	6	10	50
Total	243	5451	574	51	77	308
Average		22.47	2.77	.020	.031	1.10

## LEGEND OF GOOD WOMEN.

Periods.		Words.	Predications.	Simple Sentences.	Initial Conjunctions.	Interior Conjunctions.
First	100	2583	307	22	46	165
Second	100	2279	298	17	40	144
Third	100	2213	282	18	46	145
Fourth	100	2154	266	24	45	141
Fifth	100	2133	274	25	32	132
Sixth	100	2331	299	16	42	170
Seventh	100	2332	293	19	43	153
Eighth	100	2388	297	28	44	170
Ninth	100	2223	291	16	43	150
Last	35	696	104	11	12	57
Total	935	21332	2711	196	393	1427
Average		22.81	2.89	.020	.042	1.52

These grouped together show the following averages :

Poems.	Words.	Predications.	Simple Sentences.	Initial Conjunctions.	Interior Conjunctions.
<i>Prologue</i>	21.61	2.54	.029	.020	1.60
<i>Knight's Tale</i>	22.31	2.64	.028	.030	1.50
<i>Deth of Blaunche</i>	20.73	2.87	.022	.030	1.32
<i>Parlement of Foules</i>	22.47	2.77	.020	.031	1.10
<i>Legend of Good Women</i>	22.81	2.89	.020	.042	1.52
All Chaucer	22.02	2.76	.024	.033	1.47

The averages for the prologues between the different Canterbury Tales, although undoubtedly Chaucer's latest work, have been omitted. They consist entirely of dialogue, and without other passages to balance, would hardly afford fair examples for the purpose in view.

The group of works generally acknowledged to be spurious, treated similarly, show the following. In examining them the Aldine text was used, since a text of them edited by Skeat has not yet been published.

## FLOWER AND LEAF.

Periods.	Words.	Predications.	Simple Sentences.	Initial Conjunctions.	Interior Conjunctions.
First 100	365	594	9	58	291
Last 6	151	22	0	3	8
Total 106	516	616	9	61	299
Average	42.60	5.81	.008	.057	2.82

## CUCKOO AND NIGHTINGALE.

Periods.	Words.	Predications.	Simple Sentences.	Initial Conjunctions.	Interior Conjunctions.
91	2488	329	11	39	193
Average	27.31	3.61	.012	.043	2.12

## COMPLAINT OF A LOVER'S LIFE.

Periods.	Words.	Predications.	Simple Sentences.	Initial Conjunctions.	Interior Conjunctions.
First 100	3569	330	22	46	228
Last 40	1501	159	5	26	92
Total 140	5070	489	27	72	321
Average	36.21	3.49	.018	.051	2.29

## COURT OF LOVE.

Periods.	Words.	Predications.	Simple Sentences.	Initial Conjunctions.	Interior Conjunctions.
First 100	2627	289	23	31	199
Second 100	2724	305	21	24	234
Third 100	2388	297	18	32	188
Fourth 100	2157	320	16	25	185
Last 63	1556	218	11	16	114
Total 463	11452	1429	89	128	920
Average	24.73	3.080	.09	.027	1.98

## CHAUCER'S DREAM.

Periods.	Words.	Predications.	Simple Sentences.	Initial Conjunctions.	Interior Conjunctions.
First 100	5033	657	3	40	420
Second 100	5575	701	8	40	484
Last 73	3935	441	1	37	377
Total 273	14543	1799	12	117	1281
Average	53.27	6.58	.004	.042	4.69

Grouped together, these show the following sentence averages:

Poems.	Words.	Predications.	Simple Sentences.	Initial Conjunctions.	Interior Conjunctions.
<i>Flower and Leaf</i>	42.60	5.81	.008	.057	2.82
<i>Cuckoo and Nightingale</i>	27.31	3.61	.012	.043	2.12
<i>Complaint of a Lover's Life</i>	36.21	3.49	.019	.051	2.29
<i>Court of Love</i>	24.73	3.08	.019	.027	1.98
<i>Chaucer's Dream</i>	53.27	6.58	.004	.042	4.69

These are substantially the results one would look for. The averages vary as one would expect in poems coming from different authors. What is to be noted is that none agree with the averages of Chaucer, the discrepancies being especially marked in the case of predications and sentence-lengths. Where Chaucer shows an average of two and a fraction verbs a sentence, these Poems show three and over. The *Court of Love* comes nearer than any of the others to the sentence-length of Chaucer, but shows an average of nearly twenty-five words a sentence, which Chaucer does not reach. The fact that this poem should fall so low even as 24.73 is to be explained by the presence in it of more than the usual quantity of dialogue or broken sentences, and, especially, by the fact that it is probably, as proved by its grammatical forms, the product of later than the fourteenth century (Lounsbury, *Studies in Chaucer*, Vol. i.).

Now to see with which of these two groups belongs the *Romaunt of the Rose*.

## ROMAUNT OF THE ROSE.

Periods.	Words.	Predications.	Simple Sentences.	Initial Conjunctions.	Interior Conjunctions.	
First	100	2351	304	22	32	184
Second	100	2417	303	22	35	182
Third	100	1747	195	40	19	127
Fourth	100	1890	234	29	35	130
Fifth	100	2219	263	18	47	119
Sixth	100	2080	251	20	50	118
Seventh	100	2169	308	15	37	159
Eighth	100	2015	275	17	41	121
Ninth	100	2239	281	20	33	125

Periods.		Words.	Predications.	Simple Sentences.	Initial Conjunctions.	Interior Conjunctions.
Tenth	100	1966	298	19	21	119
Eleventh	100	2137	290	19	18	129
Twelfth	100	2287	279	22	23	153
Thirteenth	100	2198	283	16	33	131
Fourteenth	100	1847	258	19	27	113
Fifteenth	100	2830	340	15	42	218
Sixteenth	100	2667	354	11	46	213
Seventeenth	100	2126	299	17	37	154
Eighteenth	100	2350	330	13	42	162
Nineteenth	100	2050	278	29	43	138
Twentieth	100	2289	320	21	36	183
Twenty-first	100	2465	324	17	41	197
Twenty-second	100	1920	275	19	35	123
Last	5	100	13	1	2	7
Total	2205	48359	6355	441	775	3305
Averages		21.93	2.88	.019	.030	1.49

This brings us to a final table of comparison.

#### Chaucer and the *Romaunt of the Rose*.

Periods.	Words.	Predications.	Simple Sentences.	Initial Conjunctions.	Interior Conjunctions.
Chaucer, 2665 periods	22.02	2.76	.024	.033	1.47
<i>Romaunt</i> , 2205 periods	21.93	2.88	.020	.030	1.49

The figures presented in this last table seem significant. The average sentence-length for Chaucer is 22.02, for the *Romaunt of the Rose* 21.93, a remarkably close correspondence. The *Romaunt* shows 2.88 predication and 1.49 interior conjunctions, Chaucer 2.76 predication and 1.47 interior conjunctions a sentence. The agreement is the same with the initial conjunctions, and close with the simple sentences, where the correspondence, that in predication and sentence-length excepted, has most significance. Not only does the *Romaunt of the Rose* fail to show any of the variation from Chaucer's manner, demonstrated in the other poems long attributed to him but now rejected, but it seems to stand on the same literary footing as those

which are Chaucer's beyond dispute. The use of some other text of Chaucer's poems, or the adoption of some other system of punctuation might make changes in the exact figures presented, but could make no change in the relative results.

As elsewhere mentioned, following certain German scholars, Skeat has recently modified his sweeping assertion of the spuriousness of the translation so far as to admit that a small portion at the beginning, which he designates Fragment A, was probably the work of Chaucer. The remainder of the poem he divides into two other fragments, B and C, which he declares not of Chaucerian authorship, and by two different hands. A re-arranging of the figures given, according to this theory shows:

Periods.	Words.	Predications.	Simple Sentences.	Initial Conjunctions.	Interior Conjunctions.
Fragment A, 503 periods	21.22	2.59	.026	.033	1.47
Fragment B, 1190 periods	22.22	2.93	.017	.034	1.46
Fragment C, 537 periods	21.96	3.03	.019	.039	1.58

Variation is shown, but no more than normal; no more, for instance, than in Chaucer's recognized works. One has only to compare these sets of figures with those in the group of spurious works, really the works of different hands, to show that no color is lent to the fragment theory, but the contrary. It may even be wondered that the variation is not more, for the translation of so long a poem as *Le Roman de la Rose*, or even of a fraction of it, could not have been consecutive work. It must have extended over a long period of Chaucer's life, and before its completion have seen many changes of mood and mannerisms that would naturally affect its style.

The sentence-length test is that which deserves particular stress. It has been shown by Professor Sherman that in prose Chaucer wrote a shorter sentence than any of his contemporaries. The same seems to be true of his poetry. Skeat has said that Lydgate is the real author of the *Complaint of a Lover's Life*, which shows an average of about thirty-



six words a sentence. Five hundred periods of Gower show an average of thirty-two.

Gower, *Confessio Amantis*, Book i.

First	Hundred Periods	Average	31.13
Second	" "	"	31.47
Third	" "	"	35.40
Fourth	" "	"	35.36
Fifth	" "	"	0.55
Five	" "General	"	32.78

The sentence-length test verifies and would point, even were no other proofs at hand, to the conclusion that the five works classed as spurious could not be Chaucer's. The same test seems to point just as plainly to the *Romaunt of the Rose* as Chaucer's. Add the correspondence in the number of predications, simple sentences, and conjunctions, and the matter gains increased conclusiveness.

To make the demonstration complete, notice how the figures of the French original compare with those of the translation. Of course if the English version were a literal, word for word, line for line rendering, it is obvious enough that no value should be attached to its sentence-averages, as they would be governed by those of the original. But it is well known that the English poem, though it follows the French with reasonable closeness, is not really a translation but a paraphrase. In many places it expands the idea contained in the original; in many places it condenses or omits it. Sometimes the forms of expression or the language used, owe nothing to the French save bare suggestion. Again there is transposition or inversion. One would not expect, then, the sentence-length to be ruled by that of the original, or to be identical with it. As a matter of fact, it is not, as will be readily seen.

*Le Roman de la Rose*, Part i. Guillaume de Lorris.

First	Hundred Periods	Average	19.95
Second	" "	"	21.05
Third	" "	"	15.90
Fourth	" "	"	17.34
Fifth	" "	"	23.64
Sixth	" "	"	18.42
Seventh	" "	"	19.10
Eighth	" "	"	18.71
Ninth	" "	"	19.19

Tenth Hundred Periods	Average	18.32
Eleventh " "	"	19.94
Twelfth " "	"	18.39
Remaining 34	"	7.81
Total 1234	" 23,776 words	19.26

From this it is plain that the sentence-length of the English version is the sentence-length of the translator, not of Guillaume de Lorris. Hence the sentence-length of the translator may be compared justly enough with Chaucer's averages or with the averages in the poems known not to be genuine. This was, perhaps, evident enough already, for, as said elsewhere, the translation is not so much a translation as a paraphrase, closely following the original and equalling it in literary merit, but not literally rendering it. Still, additional evidence is not to be disregarded. As was to be expected, the difference of the English from the French is one of expansion.

The short sentence-length of the French is to be noted, Guillaume de Lorris showing two or three words less a sentence than Chaucer, who nevertheless wrote a shorter sentence than any Englishman of his time. It is to be doubted whether the French ever wrote so ponderously as did the English at this period. The subject yet remains to be investigated, but if De Lorris be a fair example, the sentence-sense in French literature was then further developed than it was in English for some centuries.

In conclusion, it would seem that henceforward it is for those who pronounce the translation spurious to prove their position, not for those who believe it genuine. It is within the bounds of possibility that some one else may have had the same sentence averages as Chaucer; but such a supposition is far from probable, and until such an individual is produced, the results presented here should seem decisive. It is remarkable enough that there should have been one author who was to stand ahead of his contemporaries so far as Chaucer. That there should have been two, and that the name of the second should not have survived, seems more than we should be asked to believe.

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GOETHE AND DIDEROT ON ACTORS AND ACTING.

THE theatrical career of Wilhelm Meister in Goethe's novel forms such a prominent feature of it, and occasions, in the novel, such well-marked, characteristic and apparently original remarks on the art of the actor and of acting, that one is naturally induced to ask: How did the author come to make this feature so prominent?

The common answer to this question is that Goethe had not only given much attention to dramatic composition, but had also practically conducted a theater, so that he could not help taking a direct and vivid interest in all that pertained to the theater, and especially the art of acting itself. This is very well, but does not, after all, account for the very peculiar treatment this matter receives in the novel. For Wilhelm Meister is not an actor, though he does appear a few times on the stage in the quality of an actor, and the whole of his experience in connection with the theater amounts really only to a forcible disillusion. He discovers at last that he has made a mistake, that nature had intended him for other work, and that his experience as an actor was of the nature of a disease peculiar to childhood, which he had unwittingly caught, and through which he had luckily passed without permanent injury.

It is easy to see that Wilhelm, as long as he applied himself to learning and exercising the trade of an actor, appeared as a striking representative of dilettantism. R. M. Meyer, in an article in *Euphorion* (October, 1885), calls him the "born dilettante."

This may be going too far. Wilhelm is no more a natural dilettante than Goethe himself.

The poet, in a well-known epigram, makes fun of himself for having dabbled in many arts, while approaching mastery only in one, that is, in the art of writing German. The evident significance of Wilhelm's career, in the *Lehrjahre*, consists rather in this, that his early education had been a mistake; that he had been allowed to follow solely the impulses of his heart, instead of being trained to overcome impulse by a systematic cultivation of

his reasoning faculties. Wilhelm was what the French call *sensible*, a word which generally, though not always, corresponds to the English 'emotional.' His *sensibilité* shows itself early, not only in his love for Marianna, but in his partiality for the picture of the sick prince; later in the deep sympathy he feels for the unhappy couple of lovers (Book i, Chap. 13), and throughout his relations to his friend Werner, whenever the latter's matter-of-fact view of looking at things arouses Wilhelm's opposition.

It appears in the sequel, and in a higher degree, when he centers his affection on poor Mignon and the old Minstrel; when he becomes the confidant of Aurelia; when he so readily offers to help Lothario who has won his friendship and admiration, by taking upon himself the peculiar errand that leads to his making the acquaintance of Theresa who is in every essential his exact opposite, and especially in her freedom from *sensibilité*, and whom he nevertheless offers to marry, believing that the unknown stranger who had won his heart is beyond his reach.

But, while all this happens, he is still a very young man. There is no reason to believe that a young man so well endowed will continue forever in this blundering manner of life. His mistakes teach him important lessons, and he is an apt scholar. Therefore, while he is a dilettante, he is a dilettante only from lack of proper training. As soon as he has had this training, he sees the errors into which his impulses and emotional nature have led him; he finds that his real vocation is that of a surgeon, and with this discovery the essential part of the story has reached its legitimate end.

To return now to our question, if we remember the emotional nature of the hero of the novel, we may discover both in this character and in the remarks on actors and acting that occur in the story, the influence of an author whom Goethe prized highly: Diderot.

I have not been able to find in Goethe's published works a distinct recognition of his having read Diderot's *Paradoxe sur le comédien*, but when we bear in mind that the poet was supplied by Grimm, the friend of Diderot, with all the novelties in literature as

soon as they appeared in Paris, Grimm being the special literary correspondent of the court of Gotha and thus on a familiar footing also with Weimar; that Goethe visited Grimm repeatedly and met him often in Weimar, we can scarcely doubt that the 'Schauspieldirector' Goethe was acquainted with a treatise that could not fail to attract his special attention.

An example of the eagerness with which Grimm served his friends is found, for instance, in the fact that he furnished Goethe a copy of the manuscript of Voltaire's notorious libel on Frederick the Great long before it appeared in print. He, probably, also procured him the manuscript of Diderot's *Neveu de Rameau*, which was long thought to be the only one existing. We may further recall the circumstance that throughout his long life Goethe continued to be deeply interested in Diderot, from the time when as a student seventeen years old he played at Leipzig a part in Diderot's *Hausvater*, translated by Lessing, to the time when in old age he wrote to his friend Zelter:

"Diderot is Diderot, a unique individual; he who finds fault [*mäkelt an*] with his writings is a Philistine, and of them there are legions. For men do not know how to receive gratefully what is above prize, either from God, or from Nature, or their fellowmen." (Cf. Riemer, *Briefwechsel zwischen Goethe und Zelter*, vi, 161.)

We may also recall here his translation of Diderot's essay on Painting (see G. W. Hempel's edition, xxviii, pp. 47-102), and the frequent mention he makes of the French author in various parts of his works.

It would be strange if with such opportunities, and with such a profound interest in the man, Goethe should have failed to be attracted by one of Diderot's most characteristic productions, which by its content and treatment appealed so strongly to him in his efforts to advance the interests of the stage, and the proper cultivation of actors.

If a doubt still exists it will, I think, disappear if we subject those portions of *Wilhelm Meister's Lehrjahre* which refer to acting and actors, to a careful comparison with Diderot's treatise.

Diderot entitled his treatise a *Paradoxe*.

The paradox consists in the proposition that an actor in so far as he is emotional, that is, *sensible*, cannot be a good actor; and that the best actor is one who is entirely free from *sensibilité*. This is his thesis, and he works it out with great skill and persistency. Whether or not Goethe may have caught here the idea of representing this thesis in an artistic form in the character of Wilhelm Meister, it would be difficult to determine, in the absence of a positive statement to this effect on the part of the poet. But that his representation virtually amounts to this can scarcely be doubted.

The influence of Diderot upon Goethe which I shall discuss is specific, and limited strictly to the question of what constitutes a good actor. I recognize fully that in Goethe's plan of the work Wilhelm's false tendency might easily have been represented in another form; that what he says of Wilhelm's error would apply as well to any other error; for instance, that of a born actor who should be tempted to try a military or a legal career. The radical and fundamental error of Wilhelm is not that he turns an actor, but that he follows impulse, allows an accident to determine his course of action, and is always ready to waste his time when his feelings become excited. He thus represents human nature, for we are all made that way, and we all have made, or are making, mistakes more or less resembling those of Wilhelm. But Wilhelm is a concrete individual, not a type, or an abstraction. Therefore he is made to follow a definite career, to make mistakes due to definite circumstances, and to proceed, while true to his character, in a line specifically his own and distinctly adapted to him.

In other words: Wilhelm is an artistic creation of one of the greatest masters in literature, and the originality of this creation could not be questioned, even if it should appear that some of the views brought out in the progress of it had been held by another, and are therefore not entirely original. In writing *Wilhelm Meister*, Goethe's intention was not to communicate to the world his thoughts on actors and acting, but to use the career and qualifications of an actor as a means to illustrate a fundamental truth in a life-like and

artistic form.

The key-note of the whole work is found, I think, in the remarks of the Stranger in Book i, Chap. 17. The stranger had referred to the fine picture gallery of Wilhelm's grandfather which Wilhelm was too young to appreciate when it was sold. But he still remembered a rather inferior picture on account of what it represented. Hereupon the stranger remarked:

"These feelings are of course widely remote from those considerations which affect a lover of art when he inspects the works of great masters. Very likely, however, if the collection had remained in your house, there would have dawned in you, by degrees, the appreciation [*der Sinn*] of the works themselves, so that you would not have always seen in the works of art only yourself and your inclination."

"Certainly, I was very sorry on account of the sale of the pictures at the very time, and I have also missed them much in more mature years. But when I consider that it had to be so, as it were, in order that there might be developed in me a fancy [*Liebhaberei*] or a talent which was destined to affect my life very much more than those lifeless pictures could have done, I willingly resign myself and reverently bow to fate which knows how to bring about what is best for me and best for every one."

"I regret to hear the word fate used for the second time by a young man who is just at an age when one is accustomed to look upon one's own lively inclinations as the will of higher beings."

"Then you don't believe in fate? in a power which rules over us and directs everything for the best?"

"The question here is not about my belief, nor is this the place to interpret how I try to make to some extent thinkable for myself things which are incomprehensible to us all: the question here is solely, which way of looking at things is to our best interest. The tissue of this world is fashioned of necessity and chance; the reason of man steps between the two and knows how to govern them; it treats the necessary as the foundation of its existence; it knows how to direct, to guide and to use the accidental, and only if it stands firm and immovable does man deserve to be called a god of the earth. Woe to him who has accustomed himself from his youth to wish to find something arbitrary in the necessary, who would like to attribute to the accidental a kind of reason which it were a sort of religion to obey. Is this anything else than to renounce one's own intellect and to give absolute control to one's inclination? We

imagine that we are leading a pious life when we saunter along without reflexion, allow ourselves to be determined by an agreeable chance, and, finally, give to the result of such an unsteady life the name of a divine guidance."

The passage confirms what could scarcely be doubted anyhow; namely, that Goethe presents in Wilhelm Meister a young man whose character falls under the category of what the French call *cœurs sensibles*.

But the profound idea of Goethe in presenting such a character is still more clearly shown in the following passage which, though well known, it will be useful to consider in this connection.

"Let no one believe that he is able to overcome the first impressions of his youth. If he has grown up in a laudable freedom, surrounded by beautiful and noble objects, in intercourse with good men; if his teachers taught him what he should know first, in order to comprehend the more easily the rest; if he has learned what he never needs to unlearn; if his first acts were so guided that he can, in the future, perform the good more easily and more comfortably without being compelled to disaccustom himself from anything: such a man will lead a purer, more perfect and a happier life than another who has used up his original youthful energy in resistance and error. So much is said and written about education, but I see few people who are able to comprehend this simple, but grand idea, and to put it into execution." (Book ii, Chap. 9.)

In a conversation with his friend Werner Wilhelm expresses himself in a manner which must almost make us believe that he knows his own weakness much better than anyone else. He is destroying his youthful poems and other writings, and says to Werner:

"I furnish a proof that I am in earnest about giving up a business for which I was not born." "But why should these efforts be destroyed, even if they are not excellent?" "Because, a poem should be excellent, or it must not exist, for every one ought to take serious care to refrain from an art for which he has no talent, and to guard against any temptation to practise that art."

He adds to this the striking remark that there is in every one an indefinite desire to imitate what he sees others do, be it the skill of the circus rider, or that of the virtuoso on an instrument. "Happy he who soon perceives

the sophistry of an inference as to his capacities drawn from his desires."

But, though he sees the general truth of his remark, he fails to make the proper application. The early puppetshow, his love for the actress Marianne, and a natural delight in dramatic representations, have aroused and fostered in him the belief that his vocation is the stage. His heart warms to the idea of being a benefactor to his people by presenting to them in an impressive manner the great productions of dramatic genius.

But it is precisely this warmth of his heart in the presence of the art that makes all his attempts at true success in that art nugatory. As if to show us with absolute distinctness that this is his conception of this character, Goethe puts Wilhelm in contrast with Serlo, the born actor, the man whose heart is cold, who has no trace of *sensibilité*, but who observes, imitates, and succeeds.

Let us now turn to Diderot's *Paradoxe* (*Œuvres choisies* de Diderot. Firmin-Didot frères. Paris, 1874. Tome i). The italics are mine.

"Le point important sur lequel nous avons des opinions tout-à-fait opposées, votre auteur et moi, ce sont les *qualités premières d'un grand comédien*. Moi, je lui veux beaucoup de *jugement*; il me faut dans cet homme un *spectateur froid et tranquille*; j'en exige, par conséquent, de la *pénétration* et *nulle sensibilité, l'art de tout imiter*, ou, ce qui revient au même, *une égale aptitude à toutes sortes de caractères et de rôles*." (l. c. p. 217.)

As for 'judgment' and 'penetration,' Aurelia informs Wilhelm (Book iv, Chap. 16):

"I have hardly ever seen any one who knows so little the men with whom he lives, who so thoroughly misjudges them as you. Allow me to say what I think of you. When one hears you explain Shakespeare, one believes you have just come from the council of the gods, and that you have heard them discuss the problem of forming men; but when you associate with people, I see in you, so to speak, the very first born adult child of creation that, with peculiar wonder and an edifying good nature, looks amazed at lions and apes, sheep and elephants, and addresses them in simple faith as though they were of his own species just because they too exist and move about."

The contrast between Wilhelm and Serlo is so striking, Serlo answers so closely to Diderot's definition of a great actor, while the case

of Wilhelm forcibly illustrates the other side of Diderot's view; namely, that a great actor must have *nulle sensibilité*, that we may not unreasonably conclude that the artistic creation of Goethe exactly corresponds to the abstract conception of Diderot.

That Wilhelm failed to impress his audience favorably in the long run is repeatedly intimated or distinctly stated. In Book iii, Chap. 8, Wilhelm appears greatly vexed that his persistent efforts did not meet with the applause he most desired. At first the prince had staid out the performances, but he soon withdrew at the first opportunity. It was similarly so with the more intelligent portion of the other spectators. And yet, we are told, "Wilhelm memorized his parts diligently and presented them with warmth and vivacity." This "warmth and vivacity" forms a clear contrast to Diderot's *froid et tranquille*.

The first impression of Serlo's acting (Book iv, Chap. 15), is conveyed in the following language:

"One soon felt that Serlo was the soul of the whole, and he distinguished himself very much to his advantage. A *serene* good humor, a *tempered* vivacity, an *assured feeling of propriety* together with a *great talent of imitation*, one could not help admiring as soon as he stepped on the stage, as soon as he opened his mouth. . . . The inward feeling of comfortable existence [*Die innere Behaglichkeit seines Daseins*] seemed to spread over all his hearers, and the ingenious manner [*geistreiche Art*] with which he expressed easily and pleasingly the most delicate shades of his parts, produced so much the more enjoyment as he knew how to hide the art which he had acquired by persistent practice."

Diderot, after speaking of actors who "play themselves," which explains their inequality [*l'inégalité des acteurs qui jouent d'âme*], says of the true actor (l. c. p. 218):

"Le comédien qui jouera de réflexion, d'étude de la nature humaine, d'imitation constante d'après quelque modèle d'idéal, d'imagination, de mémoire, sera un, le même à toutes les représentations, toujours également parfait: tout a été mesuré, combiné, appris, ordonné dans sa tête; . . . *s'il y a quelque différence d'une représentation à l'autre, c'est ordinairement à l'avantage de la dernière*. . . Ainsi que le poète il va sans cesse puiser dans le fonds inépuisable de la nature; au lieu qu'il aurait bientôt vu le terme de sa propre richesse."

And, as if to give us the prototype of Serlo (or of his sister Aurelia), Diderot says ;

" Quel jeu plus parfait que celui de la Clairon ? cependant suivez-la, étudiez-la, et vous verrez qu'à la *sixième représentation elle sait par cœur tous les détails* de son jeu comme tous les mots de son rôle. Sans doute elle s'est fait un modèle. . . Quand, à *force de travail*, elle a approché de cette idée de plus près qu'elle a pu, tout est fini ; *se tenir ferme* là, c'est une pure affaire d'exercice et de mémoire." (*l. c.*, p. 218.)

We learn more about Serlo in Chap. 18 of Book iv, how he improved by repetition, by imitation of models which he soon excelled, by perfect self-control, appearing to be carried away, while all the time watching the effect of his play.

" Durch eine seltsam scheinende, aber ganz natürliche Wirkung und Gegenwirkung stieg durch Einsicht und Übung seine Rezitation, Deklamation und sein Gebärdenspiel zu einer hohen Stufe von Wahrheit, Freiheit und Offenheit, indem er im Leben und Umgang immer heimlicher, künstlicher, ja verstellt und ängstlich zu werden schien."

This is exactly what Diderot means. He does not weary to point out the difference between a person's natural tones and gestures when he acts under an impulse, and the artistic representation of the same by an artist who feels nothing, but imitates carefully, and succeeds, by dint of close study and long practice, to realize his idea.

" Mais quoi ! dira-t-on, ces accents si plaintifs, si douloureux, que cette mère arrache du fond de ses entrailles, et dont les miennes sont si violemment secouées, ce n'est pas le sentiment actuel qui les produit, ce n'est pas le désespoir qui les inspire ? Nullement ; et la preuve, *c'est qu'ils sont mesurés* ; qu'ils sont partie d'un système de déclamation ; que, *plus bas ou plus aigus de la vingtième partie d'un quart de ton, ils sont faux* ; qu'ils sont soumis à une loi d'unité ; qu'ils sont, comme dans l'harmonie, préparés et sauvés ; qu'ils ne satisfont à toutes les conditions requises que par une longue étude ; qu'ils concourent à la solution d'un problème proposé ; que, pour être poussés justes, ils ont été répétés cent fois, et que, *malgré ces fréquentes répétitions, on les manque encore*. C'est qu'avant de dire, *Zaïre, vous pleurez !* ou, *Vous y serez ma fille*, l'acteur s'est longtemps écouté lui-même ; c'est qu'il s'écoute au moment où il vous trouble, et que tout son talent consiste *non pas à sentir*, comme vous le supposez, *mais à rendre si scrupuleusement les signes extérieurs*

du sentiment, que vous vous y trompiez. Les cris de sa douleur sont *notés dans son oreille*. Les gestes de son désespoir sont *de mémoire*, et ont été préparés devant une glace. Il sait le moment précis où il tirera son mouchoir et où les larmes couleront ; attendez les à ce mot, à cette syllabe, ni plus tôt ni plus tard. Ce tremblement de la voix, ces mots suspendus, ces sons étouffés ou traînés, ce frémissement des membres, ce vacillement des genoux, ces évanouissements, ces fureurs, *pure imitation*, leçon recordée d'avance, grimace pathétique, singerie sublime etc., etc." (*l. c.* p. 221-222.)

The Horation rule *Si vis me flere* etc. (Ep. ad. Pisones, ll. 102 sq.)<sup>1</sup> is thus reversed by Diderot. Goethe, by opposing a real actor like Serlo to a dilettante like Wilhelm, expresses the same idea, enforces the same truth as Diderot.

The difference between the real character of Serlo and the character he assumed in his play is strongly emphasized by Goethe ; but Diderot is much more emphatic in presenting the same idea. He introduces an actor and an actress, who are actually husband and wife, as they play the third scene of the fourth act of Molière's *Dépit amoureux*. They act and play Molière perfectly, but at the same time keep up a private conversation, the one speaking in an under tone while the other recites Molière's verses ; the husband calling his wife insulting names, and the wife replying correspondingly. On leaving the stage the lover, as actor, escorts his mistress, but the husband presses his wife's arm with such violence as to wrench off part of her skin. (*l. c.*, 227-229.)

The trouble with Wilhelm was that he *felt* what he said on the stage ; his was not merely an objective study based on observation and imitation, but he put his soul into his play, he played himself. When playing Hamlet, the first representation had proved a success, but when the play was repeated it does not seem as though Wilhelm's acting was particularly noticed. He had the mortification of overhearing a conversation in which one of the speakers confounded him with Laertes, praising Laertes, while finding fault with the actor who played the part assigned to Wilhelm. (Book v, Ch. 15.) His success in the part of Hamlet was due to the circumstance that it fitted his own character ; there was no urgent

<sup>1</sup> That is, if Horace meant *real feeling* by his *dolendum est primum ipsi tibi*, which is by no means certain.

necessity of denying this character. But his diminishing success at the repetitions of the same play makes us think of the following remark of Diderot (*l. c.*, p. 217):

"Si le comédien était *sensible*, de bonne foi lui serait-il permis de jouer deux fois de suite un même rôle avec la même chaleur et le même succès? Très-chaud à la première représentation, il serait épuisé et froid comme un marbre à la troisième. Au lieu qu'imitateur attentif et disciple réfléchi de la nature, la première fois qu'il se présentera sur la scène sous le nom d'Auguste, de Cinna, d'Orosmane, d'Agamemnon, de Mahomet, *copiste rigoureux de lui-même ou de ses études*, et *observateur continu de nos sensations*, son jeu, loin de s'affaiblir, se fortifiera des réflexions nouvelles qu'il aura recueillies; il s'exaltera ou se tempérera, et vous en serez de plus en plus satisfait. *S'il est lui quand il joue, comment cessera-t-il d'être lui?* S'il veut cesser d'être lui, comment saisira-t-il le point juste auquel il faut qu'il se place et s'arrête?"

It is evident that in this remark the characters of Wilhelm and Serlo are clearly foreshadowed in all that regards their theatrical career and success.

The identity of the views of Diderot and Goethe on this subject appears more clearly still from some remarks put in the mouth of Jarno. In Book vii, Chap. 3, Wilhelm gives Jarno his opinion of the players he has met. The description is not flattering, for the speaker is full of indignation. Jarno interrupts him with immoderate laughter:

"The poor players! he says at last. Do you know, my friend, that you have described, not the people of the stage, but the world?—Pardon me, I must laugh, if you believe that these fine qualities are limited to the theater. . . Indeed, I pardon in the actor every fault that results from self-deception and the desire to please, for if he does not seem to be something to himself and others, he is nothing. His vocation is *to seem*;—he must try to shine, for that is his business. All the faults of the man I pardon in the actor; no faults of the actor I pardon in the *man*."

Goethe's language differs from that of Diderot, but his idea is the same as Diderot's.

On his return to Serlo (Book vii, Chap. 8), Wilhelm finds that his rôles had meanwhile been taken by Laertes and Horatio: "both won from the spectators a far more vivid applause than he had ever been able to obtain." We ask why? Was not Wilhelm's nature far more

poetical than that of either of the others? Had he not entered with far more love and devotion into the spirit of the author? Was he not graceful in his person, well-formed, prepossessing? Had he not always carefully committed his part, and spoken it on the stage 'with warmth and feeling?'

In Book vii, Chap. 5, Jarno expresses himself still more forcibly. Wilhelm had said:

"Pardon me, you have severely enough denied me every capacity as an actor. I confess to you that, although I have completely renounced this art, I cannot possibly admit such an utter incapacity in my case." "And in my mind, there is absolutely no possibility of a doubt that *he who can play only himself is no actor*. He who cannot, both as to meaning and to form change himself into many personalities, does not merit this name."

He admits that Wilhelm played Hamlet and a few other parts quite well,

"being favored by his natural character, form and momentary mood. This would be good enough for an amateur theater and for any one who could see no other way before himself."

As Goethe in Serlo, so Diderot gives us in Garrick a sample of an ideal actor:

"Garrick passe sa tête entre les deux battants d'une porte, et, dans l'intervalle de quatre à cinq secondes, son visage passe successivement de la joie folle à la joie modérée, de cette joie à la tranquillité, de la tranquillité à la surprise, de la surprise à l'étonnement, de l'étonnement à la tristesse, de la tristesse à l'abattement, de l'abattement à l'effroi, de l'effroi à l'horreur, de l'horreur au désespoir, et remonte de ce dernier à celui d'où il était descendu. Est-ce que son âme a pu éprouver toutes ces sensations, et exécuter de concert avec son visage, cette espèce de gamme? Je n'en crois rien, ni vous non plus. Si vous demandiez à cet homme célèbre, qui lui seul méritait autant qu'on fît le voyage d'Angleterre que tous les restes de Rome méritent qu'on fasse le voyage d'Italie; si vous lui demandiez, dis-je, la scène du Petit Garçon pâtissier, il vous la jouait; si vous lui demandiez tout de suite la scène d'Hamlet, il vous la jouait, également prêt à pleurer la chute de ses petits pâtés, et à suivre dans l'air le chemin d'un poignard."

With this may be compared the following from *William Meister's Lehrjahre* (Book iv, Chap. 18).

"He [Serlo] grew up and showed extraordinary capacities of the mind, and skill of the body, and, along with these, a great flexibility



both in style and conception and in acts and gestures. His gifts of imitation passed belief. When a mere boy, he already imitated persons so perfectly that one imagined to see them, although they were perfectly unlike him and dissimilar in shape, age and character."

The total absence of *sensibilité* in Serlo is emphasized (*l. c.*):

"Being cold of heart and feeling, he loved in reality no one; the clearness of his observation made it impossible for him to esteem any one; for he saw always only the outward peculiarities of men and transferred them into his mimic collection."

We are here again reminded of Diderot's demand that an actor must be "cold and calm" that he must have penetration, but no *sensibilité*, and that he must possess "the art of imitating everything."

Diderot has drawn no character of his own invention to illustrate his conception of an imperfect actor, but he gives, nevertheless, some illustrations that form a parallel to those of Goethe, and suggested to Goethe, as I feel compelled to think, some of the characteristic features of his Wilhelm.

He introduces an actress, Mme. Riccoboni (*l. c.*, pp. 239 sq.). She is the author of a number of works that are charming, full of genius, delicacy and grace. She shows both in her works and in her conduct that she is *sensible*, that is, emotional, and impulsive.

"A sad incident in her life came near driving her to the grave. For twenty years her tears had not ceased to flow. Well! This woman, one of the most emotional that nature has formed, has been one of the *worst actresses* who have ever appeared on the stage. *No one talks better about the art, no one plays worse.* She knows it and does not complain of the marks of disapprobation she receives from the public. And yet she has a good face, she is witty; she *carries herself becomingly*; her voice has nothing disagreeable. She possessed *all the good qualities that education can give. In society she was all that could be desired.* She is scarcely noticed, but *when she speaks, people listen with the greatest pleasure.*—And yet she failed as an actress.—*It is because she constantly remained herself that the public constantly refused to like her.*

If we bear in mind that Wilhelm's fate as an actor, indicated in the novel, would have been the same as Madame Riccoboni's if he had continued on the stage, we see that, in every essential respect, Wilhelm's character furnishes

an exact parallel to that of Diderot's Madame Riccoboni. Wilhelm was supremely emotional and impulsive; he never ceased to shed tears over that early disappointment which had brought him to the verge of the tomb; he had a fine figure, a sympathetic voice; when he talked, people listened with pleasure; he was well educated, he had engaged in literary work, he behaved with propriety and grace, *but he could play only himself.* Like Madame Riccoboni he talks well about the art, but he is not an actor. Jarno's criticism fits him, and Jarno speaks exactly like Diderot.

I pointed out in my opening remarks, that Diderot has written a thesis which he felt bound to defend. Nothing of the kind is found in Goethe. The reflections interspersed in the novel spring naturally from the situation and the character of the speakers. For this reason in order to make a comparison satisfactory, it is necessary to study the characters and the situations in Goethe quite as particularly as the remarks that bear on our subject. And, of course, it is understood that Goethe's aim was a much higher one, and that our comparison touches only a special feature of his work. On the other hand, we must admit that Goethe undoubtedly learned much from Diderot; for this writer was one of the most suggestive in the whole range of French literature; an acute observer, a close reasoner in specific lines, endowed with an immense power of mental acquisition, an excellent memory and a penetrating intellect. That Goethe undertook the translation of Diderot's *Neveu de Rameau*, the subject of which is largely music, in which Goethe was only slightly interested, proves that he appreciated the peculiar qualities of this rare mind; and the fact that he was acquainted with this composition which for many years was accounted lost, adds force to the argument that he must have been acquainted also with Diderot's other writings, and surely with one so much in line with his own observations, as the *Paradoxe sur le Comédien*.

After every allowance is made the following facts will be found to stand out very clearly:

Diderot's Garrick and Riccoboni correspond to Goethe's Serlo and Wilhelm Meister.



Diderot insists that an actor must not be emotional (while, of course, granting that he may have emotions independently of his character as an artist); that he must be a cool observer, a good imitator, possessed of penetrating intellect, and diligent in practice and repetition.

Goethe shows that Serlo is just such an actor, that every one of these conditions is fulfilled in his case, and that he possesses these very qualities in the highest degree.

Diderot states that the emotional and impulsive character is not fit for the stage, nor for any artistic calling (cf. *l.c.*, p. 220, ll. 16-20) because such a person can play and represent only himself.

Goethe makes his Jarno say almost the same, and he shows that he thinks exactly as Diderot in his treatment of the character and career of Wilhelm.

It would be interesting to trace relations between Diderot's thoughts and Goethe's in some other respects.

While Goethe seems to attribute to Diderot an excessive regard for 'naturalness' on the stage, in the remark in *Aus meinem Leben*, Book iii (Weimar Edition, p. 148), we find that Diderot, in the article which I have here considered, is very emphatic in discriminating between the *truth of art* and the *truth of nature*. What he says (*l.c.*, pp. 225 sq.) anticipates Goethe's own views, and while I do not think that Goethe borrowed these views from Diderot, I must, on the other hand, admit that Goethe was not quite just to Diderot in that remark. Diderot says:

"Réfléchissez un moment sur ce qu'on appelle au théâtre *être vrai*. *Est-ce montrer les choses comme elles sont en nature? Aucune-ment. Le vrai, en ce sens, ne serait que le commun*. Qu'est-ce donc que le vrai de la scène? C'est la conformité des actions, de la figure, de la voix, du mouvement, du geste, avec un modèle idéal imaginé par le poète, et souvent exagéré par le comédien. . . . De là vient que le comédien dans la rue ou sur la scène sont deux personnages si différents, qu'on a peine à les reconnaître" (pp. 225 sq.).

Goethe, in the remark referred to, speaks of a time when

"according to Diderot's principles and ex-  
amples the most natural naturalness was de-  
manded on the stage, and a complete illusion

was considered the proper end of theatrical art.

The passage quoted above shows, however, that Goethe and Diderot agree, for Goethe says, in different language and in regard to a different subject, essentially the same as Diderot. In *Aus meinem Leben*, Book xi, p. 76, we read:

"The highest mission of every art is to produce by appearance the illusion of a higher reality. On the other hand, it is a false endeavor to realize the appearance so long until at last *only a common reality remains*."

Diderot had said: "The *true*, in this sense, *would be only the common*."

In a well-known passage, Goethe defends himself against the charge of a lack of patriotism during the period of the German wars of liberation. One of his defenses is "that he could not hate the French to whom he (and the rest of his nation) owed such a large portion of their culture." That Goethe admired Diderot is apparent from the quotation in the beginning of this article; that he was, to a greater or less degree, influenced in his own thinking and writing by the French author, seems to admit of scarcely a doubt, and that this influence is particularly striking in his *Wilhelm Meister*, will be granted, unless I am greatly mistaken, by all who will take the trouble of verifying the statements of this paper.

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#### A SUGGESTION ON LESSING'S KEIN MENSCH MUSS MUESSEN.<sup>1</sup>

Wie gar noch heute jemand in Lessing einen Anhänger der Willensfreiheit erblicken kann, scheint den Urkunden gegenüber mehr als paradox.<sup>2</sup>

Lessing zieht die Konsequenz aus Leibniz' System, wenn er die Willensfreiheit leugnet.<sup>3</sup>

Instead of quoting or referring to the numerous passages in Lessing's own writings which would uphold the above quotations from Schmidt and Zeller, it is sufficient to make

<sup>1</sup> *Nathan der Weise*, I. 385.

<sup>2</sup> Erich Schmidt, *Lessing*, Vol. II, 2nd part (that is, of vol. II), p. 626.

<sup>3</sup> Zeller, *Lessing als Theolog*, in Von Sybel's *Historische Zeitschrift*, Vol. XXIII, pp. 343 ff. See pp. 362-363.

here the general reference to Hebler's treatment of this subject.<sup>4</sup> Of course, in saying that Lessing denied the freedom of the will, no one would for a moment think of him as conceiving man as a blind and utterly helpless tool of circumstances. Hebler says:<sup>5</sup>

Im Zusatz zum zweiten Wolfenbüttler Fragment heisst es von der Macht unserer sinnlichen Begierden, unserer dunklen Vorstellungen über alle noch so deutliche Erkenntniss, dass 'wir es in uns haben sie zu schwächen, und wir uns ihrer eben so wohl zu guten als zu bösen Handlungen bedienen können.' Ebenso, wenn die Erziehung d. M. G., §74, sagt, 'dass der Mensch auf der ersten und niedrigsten Stufe seiner Menschheit schlechterdings so Herr seiner Handlungen nicht sei, dass er moralischen Gesetzen folgen könne,' so ist auch hierin enthalten, dass er zu dieser Herrschaft auf späteren und höheren Stufen gelange. Aber auch der Determinist, z. B. Jerusalem, spricht ja von 'Beherrschung unserer Leidenschaften durch die Vernunft.' Das ist nicht eine Freiheit zwischen oder über Nothwendigkeit und Willkür, sondern eine Freiheit, die ganz innerhalb der ersteren fällt, eine blosser Art derselben ist, nämlich diejenige Nothwendigkeit, wo das am stärksten Nöthigende die Vernunft ist.

Quite the same thing, it seems to me, is meant by Nathan in the passage:<sup>6</sup>

. . . . . Ich dachte mir nur immer,  
Der Derwisch—so der rechte Derwisch—woll'  
Aus sich nichts machen lassen.

That is, the Dervish "der unter Menschen möchte ein Mensch zu sein verlernen,"<sup>7</sup> cannot make it agree with his 'Vernunft' to have anything to do with human society, no matter whether the Dervish himself recognizes this as the motive for his action or not, in Nathan's view he *must* act thus, on this account. But *our* Dervish is not quite sure he holds the general view of his class: "Dass er kein rechter sei, mag auch wohl wahr sein. Zwar wenn man muss"—and then comes the line which has given considerable difficulty to that class of commentators who have made a more or less thorough study of Lessing's works outside of *Nathan*:

. . . . . Muss! Derwisch!—Derwisch muss?  
Kein Mensch muss müssen, und ein Derwisch müsste?  
Was müsste' er denn?

<sup>4</sup> *Lessing-Studien*, Article vi, pp. 144 ff.: *Lessing und Jerusalem, oder Lessing's Gedanken über Willensfreiheit*.  
5. P. 159.

<sup>6</sup> *Nathan*, ll. 380-383.

<sup>7</sup> *Nathan*, l. 498.

Hebler states and comments on the question thus:

"Eine andere Stelle, welche das Müssen zu leugnenscheint, steht im *Nathan*, und brauchte insofern nicht dem Denker, sondern nur dem Dichter, oder vielmehr nur der dramatischen Person, welcher er sie in den Mund legt, angerechnet zu werden. Aber diese Person ist der weise Jude selbst, und Worte und Gedanken sind so eigenthümlich Lessingisch, dass wir hier, ohne darum Verse mit Paragraphen zu verwechseln, auf jene Unterscheidungen Verzicht leisten wollen. Der Derwisch hat sich zu grosser Verwunderung seines Freundes zum Schatzmeister des Sultans machen lassen, machen lassen *müssen*, behauptet er.

NATHAN: *Kein Mensch muss müssen, und ein Derwisch müsste?*

Was müsste' er denn?

. . . . . Aber die Worte: Kein Mensch muss müssen!—wird hier nicht schlechthin das Müssen verneint? Nein, eben nicht; nur entweder das *Müssen* des Müssens wird verneint, oder das Müssen des *Müssens*. Im ersteren Fall ist die Meinung diese: wenn der Mensch auch muss, so ist doch das Gegentheil dessen, was er muss, nicht sich selbst widersprechend, und insofern möglich; das Müssen ist kein geometrisches oder metaphysisches, sondern nur ein physisches oder psychologisches oder moralisches, und seinem besonderen Inhalt nach ein sehr verschiedenes für verschiedene Menschen und in verschiedenen Zuständen eines und desselben Menschen. Im andern Falle ist davon die Rede, dass wir, wenn wir auch wollen *müssen*, doch immerhin *wollen* müssen."

Hebler *may* be right. We *can* take the words in either sense—though the context is rather against it—and through a long series of reflections approximate them to Lessing's general well-established view. But in a drama particularly, any utterance requiring so much speculation to get at its real meaning, and then not being decisive one way or the other, is out of place; and though a large number of passages in *Nathan* contain allusions which are by no means on the surface, and have in many cases not been pointed out at all, yet they are of such a nature, that their recognition or non-recognition very little affects the play as a work of art, and they hardly warrant us in making Lessing in the person of his Nathan either so inconsistent with himself as the common superficial reading of these lines would make him appear, or so obscure as

Hebler's labored explanation and the general disagreement on the passage seem to indicate.

Less objectionable might be this explanation. There is no doubt Lessing started out to hint at his view on the freedom of the will, and he does so in the words of the Dervish: "Warum man ihn *recht*<sup>8</sup> bittet, und er *für gut erkennt*: das *muss ein* Derwisch." Nathan in order to make an opportunity suitable for an expression of this view, has to utter his maxim casually, without much regard to his deeper philosophic conviction. As soon as he hears the Dervish express his own *real* view, however, he at once approves. A rather serious objection to this explanation is the fact that it presumes on the part of Nathan a thoughtlessness, which he nowhere else betrays as an ingredient of his character. To think with Düntzer and others of main force brought to bear on the Dervish, would not only do violence to the character of the Sultan as Nathan describes it,<sup>9</sup> but it would also make Nathan say an absurdity in the broadness of his famous answer, because that would preclude all the established means of dealing with the refractory members of human society. There is one more interpretation, which, to my mind, is free from all these objections.

Professor Primer in his note on the Dervish, and in a private letter to the writer, well observes that the general character of the Dervish points to a freedom from all restraint, and that the battle-cry of the Dervishes was freedom. He informs me that Eduard Niemeyer in his commentary on *Nathan*,<sup>10</sup> expresses a cognate idea. The same view I find in Hebler.<sup>11</sup> Bear this fact in mind, together with the other that Lessing—provided Nathan's views are his, and we have no reason to doubt it—could not for himself say: "Kein Mensch muss müssen," and then read the lines in connection:

NATHAN: . . . . . Ich dachte mir nur immer,  
Der Derwisch—so der rechte Derwisch—woll'  
Aus sich nichts machen lassen.

<sup>8</sup> I emphasize the *recht*, not merely because I should consider this necessary for a correct statement of Lessing's view, but also because the Dervish later on (461-476) dwells at length on the manner in which he was entreated by the Sultan.

<sup>9</sup> ll. 1343-1345.

<sup>10</sup> l. 385.

<sup>11</sup> P. 161.

DERWISCH: . . . . . Beim Propheten.  
Dass ich kein rechter bin, mag auch wohl wahr  
sein.  
Zwar wenn man muss. —

NATHAN: . . . . . Muss! Derwisch!—Derwisch muss?  
Kein Mensch muss müssen, und ein Derwisch  
müsste?  
Was müsst' er denn?

DERWISCH: . . . . . Warum man ihn recht bittet,  
Und er für gut erkennt: das muss ein Derwisch.

NATHAN: Bei unseren Gott! Da sagst du wahr.—Lass  
dich Umarmen, Mensch.

It seems to me not at all unnatural that the line under consideration should then bear this import: "Es ist doch sonst euer Grundsatz: Kein Mensch muss müssen, und nun sagst du, ein Derwisch, der sich eben in diesem Grundsatz von so manchem andern, und besonders von mir unterscheidet, du müsstest?" In other words: the sentence: "Kein Mensch muss müssen," is not to be taken as Nathan's own words, but rather as a formulation of the principles of the Dervish as exemplified in his whole character, or, possibly, as a quotation of a favorite sentence of his which he might very well have uttered time and again in his conversations with Nathan in former days. Observe the two exclamation points, the dash and the interrogation point—all in the half-line: "Muss! Derwisch!—Derwisch muss?" Lessing does not punctuate thoughtlessly. Nathan has caught his friend in an inconsistency. He is surprised and half jokingly reminds him: We used to differ on this point, you know; you have not come over on my side? The Dervish has, at least partially, come over, has learned his own thoughts more clearly, possibly, and in the next line expresses Nathan's own view: "Warum man ihn *recht* bittet und er *für gut erkennt*: das *muss ein* Derwisch." That is Lessing: where circumstances and clear conception of the inherent goodness and rightness of a thing unite in appealing to our better judgment: in cases like that there is *no choice* for a man who has risen above the state of man in which dark passions control the clear dictates of his reason and judgment.<sup>12</sup> Nathan says himself that this is *his* conception of the freedom or non-freedom of the will, of "Müssen:"

<sup>12</sup> Cf. Lessing's *Werke* (Hempel), xv, Cap. 265.

Bei unserm Gott! Da sagst du wahr.—Lass dich  
Umarmen, Mensch.

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# NICHOLAS BRETON AND GEORGE GASCOIGNE.

THE connection between Nicholas Breton and George Gascoigne is worthy of a fuller recognition than it has yet received. Breton was a man whose intellectual development was slow; even between the ages of thirty-five and fifty, he shows in some directions not only a remarkable widening of thought, but a very unusual increase of ease in handling his material. To such a man the years from twenty-three to thirty-two were formative years, and this is just the period during which he came most closely under the influence of Gascoigne, who had married his widowed mother. There is no reason to believe that the relation between these poets was other than harmonious, and the nine years seem to have been a time of apprenticeship for the younger. The fact that there is an interval of fifteen years between Breton's first poems, published just before Gascoigne's death, and his next work, strongly suggests that he felt his encouragement and support in authorship to have been removed.

By occasional phrase or allusion, Breton shows his familiarity with Gascoigne's poems, but it speaks well for his literary independence that even his earliest work was in no degree imitative. Indeed, there is far more resemblance between his satire of 1600 than his poems of 1577 and any of Gascoigne's productions. His originality, however, was strictly subjective, and consisted in adding something of his own to whatever established fashion he chose to follow. In delicacy of imagery, he improves greatly upon Gascoigne, who "drowns in dole," and "wallows in joy," whose sighs "boil" out of his heart and "scald" his breast in the process: for example, where Gascoigne says,

"Amid my bale I bathe in bliss,"

Breton writes far more delicately,

"They bide in bliss amid their weary bale."

In satire, both show the same penetrating

but kindly insight; the same power to outline in a few strokes the good and the bad; the same carefulness to blame wrongs rather than individuals; the same sensitive watchfulness not to wound the innocent. Breton's satire was directed chiefly against wealth *versus* poverty; Gascoigne takes higher ground and satirizes "such as love to seem but not to be;" but both write, not like recluses, but like men who knew their world. The world of nature, too, both knew and both loved, but Gascoigne had here the wider view and was by far the keener observer.

In religious poetry, Gascoigne's Calvinistic pessimism would have been as incomprehensible to Breton as the ecstasies of Southwell. At the thought of death, Southwell gazes with rapturous longing into the heaven that opens before him; Gascoigne, with his overflowing vitality, flinches and fears; Breton leisurely sentimentalizes. His hopeful, sunny nature gleams through the slight melancholy that he regards as the proper atmosphere to surround a religious poem. He often cries out of the depths, but he never loses a cheerful confidence in the result of his supplications.

In manly independence Breton is absolutely unbending. Even in those of his dedications and prefaces that are written in the euphuistic vein, so subtle an incentive to flattery, he makes no attempt to curry the favor that removed so many obstacles from the path of the literary man of the sixteenth century. Gascoigne makes appeals for patronage, distasteful as they must have been to him, and he does it in a delightfully persistent, business-like fashion, as if he meant to end a disagreeable matter as soon as possible. Breton manifests a "decent respect to the opinions of mankind" in that he usually asks that his book be read, and evinces a healthy gratitude in advance, but he does not hesitate to sign himself "Your friend as I find cause." Sometimes he does not even ask for a reading, but says, "You shall read it if it shall please you, and consider it as it shall like you."

Of the *Sweet Lullaby*, by far the best of all the poems ascribed to Breton, a word must be said. Grosart somewhat magisterially claims it for Breton, but gives no proof therefor.

Saintsbury says that such a claim "is based on little external and refuted by all internal evidence." I do not find in the poem one trace of the qualities of Breton's thought or of the usual marks of his style. I claim it for Gascoigne on the following grounds:

1. Similarity of phrase with lines in Gascoigne's *Epitaph upon Captain Bouchier*.

- a. "A noble youth of blood and bone  
His glancing looks, if he once smile,  
Right honest women may beguile."  
*Lullabie.*
- a. He might for birth have boasted noble race,  
Yet were his manners meek and always mild,  
Who gave a guess by gazing on his face,  
And judged thereby might quickly be beguiled."  
*Epitaph.*
- b. "Although a lion in the field,  
A lamb in town thou shalt him find."  
*Lullabie.*
- b. "In field a lion and in town a child."  
*Epitaph.*

2. The clear-eyed, unconventional view of right, a characteristic of Gascoigne, but directly opposed to the unvarying conventionality of Breton.

3. The impression given by the poem that it is the product of a moment of inspiration, and not of any poetical industry. These moments of inspiration were as characteristic of the work of Gascoigne, as is the impression of industry given by the works of Breton.

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## SOME LINGUISTIC SUGGESTIONS.

### I. GERMAN *Mich*.

It is customary to compare this form with Greek  $\epsilon\mu\acute{\epsilon} \gamma\epsilon$ ,  $\gamma\epsilon$  being an enclitic by common interpretation. This comparison is but a half-truth:  $\epsilon\mu\acute{\epsilon} \gamma\epsilon$  is a false analysis of  $*\epsilon\text{-}\mu\acute{\epsilon}\gamma\text{-}\epsilon$ . In the Sanskrit paradigm of the first person pronoun we have a nom. *ah-am*, dat. *mah-y-am*, and the Aryan character of *mah-* is vouched for by the Latin dat. *mih-i*. German *mich* is an accusative to the Aryan stem  $*ma\acute{g}h\text{-}$ , 1 Sk.  $*mah\text{-}am$ , Latin  $*meh\text{-}em$ , Gk. (Doric)  $*\epsilon\text{-}\mu\acute{\epsilon}\gamma\text{-}\alpha$ . The Attic  $*\epsilon\text{-}\mu\acute{\epsilon}\gamma\text{-}\epsilon$  has the same accusative ending as the brief form  $\mu\text{-}\acute{\epsilon}$ . There is some phonetic difficulty involved in the rep-

1 By  $\alpha$  I indicate  $a^x$ .

resentation of the Sk. *h* by Gk.  $\gamma$  and the doublet  $g \parallel h$  in Latin (*ego \parallel mih-i*). This Scylla of phonetic variation may be avoided by leaping into the Charybdis of interjectional words and recognizing an Aryan interjection  $g\gamma$  and another  $gh\gamma$  which were somehow merged by agglutination (reprehensible glottogonic device!) with the stem  $me \parallel e$  of the first person pronoun.<sup>2</sup> For myself I accept the alternative of phonetic variation, but so far am I from rejecting glottogonic methods that I believe it is the true goal, as it will be the great glory, of linguistics to penetrate into the very womb of *Vāch* (the speech-goddess of the Hindus); and so I venture to suggest the *motif* of the stem  $*ma\acute{g}h\text{-}$ , as I have ventured once before to suggest the *motif* of the Aryan word for the tongue. The first person stem  $*ma\acute{g}h\text{-}$  as reconstructed is precisely identical with  $*ma\acute{g}h\text{-}$ , 'great,' which shows in Greek and Latin the same perverseness of a sonant *g* for an aspirate  $\chi$ , *h*. Can we mediate between "I" and "big," not to fall into the comedy of the English "big I"? I have suggested<sup>4</sup> that the notion "I" developed from the grunt rendered *hem*, *hum*, *humph*, etc., by English as she is spelt, a grunt whose phonetics has but partial justice done it by the spellings  $yh \parallel hm$ . Astonishment is one of the prevailing notions expressed by this grunt. Why should it not be the 'nar'iculate base of the articulate  $ma\acute{g}h\text{-}$ , 'big'?

### II. ENGLISH *spray*=GERMAN *spreu*, 'CHAFF.'

Neither Skeat nor Kluge in their etymological dictionaries recognize the kinship of these words. The phonetics is entirely normal, cf. *hay*=German *heu*. The semasic relation is absolutely perspicuous, as Gk.  $\acute{\alpha}\chi\nu\eta$  'spray,' 'chaff,' shows.

### III. GERMAN *streu*, 'STRAW.'

The vocalization of *streu* is abnormal, and has never been explained. It was, I suggest, semasically associated at an early Germanic period with *heu*, 'hay,' and *spreu*, 'chaff,'

2. Cf. Brugmann, *Gr.*, ii, §434, and Lindsay, *Latin Language*, ch. x, §21.

3 MOD. LANG. NOTES, vol. ix, col. 270.

4 *Am. J. Phil.*, xv, 414; cf. Dabney's *Don Miff*, Ch. xxx, for further illustration. One of Dabney's spellings is *m'h'm*, and another *umgh*.

and entirely assimilated in its vocalization.

I take here a text for the question of method in linguistic investigation. Any right study of the word for etymological purposes begins, like charity, at home. It is much more important to know the usage of *streu* in German than to rush off to Gk. *στροπέννυμι* 'strew' for a comparison. We should find out for *streu* first the etymologically related words in its own language, then the words actually and conceivably associated with it by similarity and dissimilarity of usage. Then one may profitably have recourse to the sister languages, and so give *στροπέννυμι*, etc., their due. If there is any phonetic abnormality it will very likely find its clue in the words that moved in the same circle with the word in question, say, *streu*. It is of interest in passing to note that the verb systems have been patterned on *streu*, the noun.

#### IV. LITHUANIAN *ugñs* 'FIRE.'

In illustration of the remarks just made I pass to the word for 'fire' represented in Sk. *agñs*, Lat. *igñs*, O.Bulg. *ogñ* and Lith. *ugñs*. Arguing from Sanskrit and Old Bulgarian the Aryan was \**agni-* or \**ogni-*; *igñs* seems irreconcilable with \**ogni*, and most naturally demands \**egni-*, but inasmuch as Latin *l̃ena* 'pander' is akin to *λαγνός* 'salacious,' we cannot be sure that \**agni-* would not have given \**ēgni*, whence \**igni-* by an undeniable alternation between *ē* and *ī* in Latin, due perhaps to palatalization.<sup>5</sup> On the other hand *agnus*, 'lamb,' *magnus*, 'great,' *stagnum*, 'standing water,' may either show the normal phonetics of the group *agn*, or may have been influenced by *agere*, 'drive' (flocks), *magis*, 'more,' *stare*, 'stand.' Between these possibilities who shall decide? Very much more important than this delicate phonetic question is the Latin feeling for *igñs*. It is associated now and then with *lignum*, 'firewood';<sup>6</sup> *igñs* and *ictus*, as well as *fulmen*, are not uncommonly used for 'lightning,' the two former in Vergil and Lucretius particularly; *ictus fulmen* is a standing idiom; *fulmineus ignis* and *fulmineus ictus* are also

<sup>5</sup> Cf. Lindsay, *l.c.*, iv, §7.

<sup>6</sup> Cf. *ligna circumdare—ignemque subicere*, Cic., *Verr.*, 2, 1, 27, 69.

phrases in current use. Further the idiom *subicere ignem*, 'to fling fire,' is as current as a term of warfare as *iacere fulmen* 'to fling a thunderbolt' is of Jupiter's prowess with that weapon; while *ictus* is probably a ptc. of *iacere*. We may be perfectly sure then that, irrespective of all Aryan belongings, *igñs* and *ictus* were congeneric to the feeling of the Romans, and were associated in their phonetics; and so *igñs* is not capable of throwing any light upon the Aryan base, though Agni's character as the lightning-god is confirmatory of the Roman use of *igñs*.

We turn, then, to the abnormality of Lith. *ugñs*. This was in primitive Balto-Slavic \**agni-*. I am not well enough versed in Lithuanian to make any suggestion as to the alterant cause from my own reading, and I am without good lexical aids, but *ugñs* must have been associated with words meaning 'burn,' as in Latin, say, *igñs urit*, 'fire burns;' and as *usñs*, 'stinging-nettle' (Brennnessel), vouches for the preservation in Balto-Slavic of the Aryan root *us-*, 'burn,' we may plausibly lay the abnormal vocalization of *ugñs* to the charge of *usñs*, a word absolutely identical in its entire formation.

Such suggestions, however, of the esoteric associations of words within a given language belong, of course, to special students of the language. I emphasize once more the importance of knowing the idiomatic treatment of words in their individual semasiac groups before the general linguist has a right to propound inviolable phonetic laws. Thus Latin *igñs* can tell us nothing of the treatment of *a* before *gn*, nor of the Latin handling of Aryan *gn*.

#### V. LITHUANIAN *ýr* 'IS': *ir* 'AND.'

J. Schmidt, has connected *ýr* and its byform *yr̃a* with Gk. *ὀρμενός*, 'setting out'; cf. Sk. *√ir*, 'put in motion.' To the same root Eng. *art* (2d. sg.) is assigned. But *art* and *are* get their *r* satisfactorily accounted for by the absolutely regular operation of Verner's law for *are*, and for *art*, by the penetration of *r* from the plural to the singular. Just so, in Old Norse, from the regular plural *erum*, *eruð*, *eru* has come a sg. *er*, *ert*, *er*, beside the older *em*, *est*, *es*, while in the Gothic preterit th̃e *s*,

of the singular *was*, etc., has routed the *z* of the plural *\*wēzum*, etc. Who can doubt that when the primitive Germanic paradigm was in course of change a 2d sg. *\*es-i* was likely to suffer rhotacism along with the 1st plur. *esum*, etc.? The primitive 2d sg. then became *er*, and to this the ending *t* was added from *was-t* and the preterit presents. From *\*ert* came by normal change *eart* whose vocalization shifted the 1st sg. to *eamt* beside *eom* and the 3d plur. to *earon*. Such is the simplest, and a quite satisfactory explanation, and accords with that of the *Century Dictionary*.<sup>8</sup>

Brugmann, however, in the *Grundriss*, maintains and expands the tenet of J. Schmidt. But we have seen that no phonetic conditions demand the separation of *art* and *are* from *am* and *is*. The only warrant for such a separation outside of Anglo-Saxon is found in the Lithuanian forms *yrà || yr*. I think I can offer a simpler explanation for these forms, viz; to divide *y-ra || y-r*. Here the *r*-form is to be connected with the *r* of the Latin and Celtic deponent-passive, and the *r* of the Sanskrit perfects.<sup>9</sup> How then is the *y*. to be explained? It may be an alternative to an Aryan *ē*.<sup>10</sup> I have suggested<sup>11</sup> that the copulative verb was originally a demonstrative *ē*-subsequently developed into a verb root *e-s*, and I explained the copulative participle represented by Latin *et* as an abandoned 3d sg. of the copulative verb. With this suggestion Lith. *yr*, 'he is,' beside *ir*, 'and,' seems also to coincide.

This may seem a purely glottogonic speculation, but I have brought forward in the place cited some examples to prove that in Greek there was a root *e*-besides *es*-, 'be' (<'there.'!) Who will may prefer to compare Sk. *√ir*, 'set in motion,' and *ὀρυσμι*, same meaning. Apollonius Rhodius does, to be sure, use *ὀρῶρα* in a sense nearly like *ἔστι*, 'he is.' But this

7 For the relation of *eam* to a *z*, I refer to Sweet's *Hist. of Eng. Sounds*, §442.

8 Cf. also V. Henry, *Gram. Comp. de l'Anglaise*, etc., p. 362.

9 Cf. Brugmann, *Gr.*, ii, §1076 sq., and the author, *Am. J. Phil.*, xv, 432.

10. Cf. the author, *l.c.*, xvi, 5 sq., and v. Rozwadowski, *B.B.*, xxi, 154 sq.

11 *l. c.* p. 19.

archaist cannot be trusted to represent a genuine usage. The student of Homer knows how prolific he is in quasi-copulative verbs, and it happens that *πέλω*, 'rise up' and 'be,' could easily have wrought a later *ὀρῶρα*, 'he is,' beside *ὀρῶε*, 'rise!' Homer himself, it must be admitted, seems to fore-shadow this, but after all it is dangerous to infer from the highly developed transfers of meaning in an artificial language like that of the Greek epic, where so many words reach a quasi-copulative force, to the common everyday copula of Lithuanian.

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#### THE STRESS OF GERMAN AND ENGLISH COMPOUND GEOGRAPHICAL NAMES.

It is at times convenient to divide the various forces that determine the stress of words into two classes: psychological and physical. By the latter are meant the oral elements of a word and their relations to one another and to the elements of neighboring words. For example: (1) it is difficult to sound a heavy syllable without stressing it, hence such a word as *lè''ben'dig* is apt to become *leben'dig* unless psychological forces prevent, so Middle-English *el''lev'ne* > *elev'ne* 'eleven'; (2) after a strong stress the organs require some time in which to recover, whereby an alternate rhythm is favored, cf. *Welt''aus'stel'lung* > *Welt''ausstel'lung*, *Win''ches'ter* > *Win''chester*'; (3) a stress is apt to be weakened because of the necessity of stressing a succeeding word, while on the other hand force is freely spent on a stress near the end,—whence the frequent vacillation in stress according as a word is attributive or predicate: often *stock'dumm''* but *ein stock'dum'mer Mensch''*, *Portion'* but *eine Por'tion Kaf'fee*, *well-bred'* but a *well-bred per'son*.

The more familiar a word and the oftener used by an individual or a community; the more it becomes subject to the physical forces. The normal stress of such a word as *Herzog* is *Her''zog*, and in distinction from it *Erz-herzog* and *Grossherzog* are generally stressed *Erz'''her''zog* and *Gross'''her''zog*, though



this juxtaposition of three stresses gradually declining in strength is peculiarly difficult. The Thuringians constantly have occasion to speak of the *Grossherzog* of Sachsen-Weimar and have yielded in part to the physical forces, or "rhythm;" that is, while retaining the heaviest stress on *Gross*-, thus distinguishing the *Grossherzog* from the various Thuringian *Herzöge*, they shift the secondary stress to the last syllable: *Gross''herzog'*. It will be observed that this is not the best solution of the difficulty from the physical point of view, as it makes it necessary to sound the heavy medial syllable with little stress. Before a heavy final syllable we should expect a heavy medial syllable to get more stress than an equally heavy initial syllable, and this is what happens in *Grossher'zog* and *Erzher'zog* in Mecklenburg and Austria, where the same reason exists for constantly using these titles that exists in Thuringia, but less reason for distinguishing them from *Herzog*.

While a shift of the secondary stress from the second to a following syllable is common enough in German: *Vor''urteil'*, *Geld''anweisung*, *un''anständig*, etc.;<sup>2</sup> the shift of the chief stress from the first member to the second is rare in ordinary German substantives because of the psychological importance of the first member. Still it does yield at times if the first member has a vague or only intensive force, especially in words made up of more than two stems: *Karfrei'tag* (but *Kar'woche*, which has only two heavy syllables), *Allge'genwart*, *Oberpost'direktion*, *Urahn'herr*, etc.; in this way *un-* has lost its stress in some German and in all English words. The tendency to shift the chief stress to a following member is much more pronounced in English than in German: thus, at least in the northern States west of the coast, one usually hears *ice-cream'*, *applepie'*, often *horserad'ish*, and, at the end of a clause, often even *high school'*, *coal stove'*, etc. In Germany the North Germans are most inclined to the shift, and among them one not only frequently hears *Käsebut'terbrot* but quite generally *Bürgermei'ster*, at Bremen *Ratskel'ler*, and at Rostock

and other places *Marienkirch'*, *Petrikirch'*, etc.

It will be observed that the last four cases, as well as some of those above, border on proper names. In fact, proper names, and geographical proper names in particular, furnish the best material for the observation of the vacillation of stress according as mental associations are vigorous or are weaker than the physical conditions. It is my purpose to illustrate this in the case of German and English compound geographical names. It will not be out of place to consider also a few names that are not compounds but, like these, have two syllables capable of heavy stress; and some matters other than stress naturally demand consideration in connection with it.

It is not practicable, in the case of such words, to observe the distinction between compounds proper and conglomerates; most of the words in question are conglomerates. Some of them; for example, *Siebenbü'r'gen*, *Wenigenje'na*, *Königsbrun'n'en*, etc., *Long Is-land*, *West Virgin'ia*, *New York'*, etc.—probably have sentence-stress retained in conglomerates. But many such conglomerates came to have the stress of real compounds; for example, *Al'tenburg*, *Ho'henstein*, etc., *While'water*, *Pitts'burg*, *New'port*, etc.; and then some shifted the stress as below.

I. In a compound geographical name, the meaning of the elements, or the application of the meaning, is generally not obvious. One or both of the elements may be foreign and not understood. If the form is familiar, its application may be fanciful or no longer appropriate, and even if it is appropriate, this may be evident only to a person on the spot and perhaps there only at certain seasons. It thus comes about that a geographical name is remembered as a whole and is therefore particularly susceptible to the influence of rhythm, or physical conditions. That is, unless there is some reason for emphasizing the first member, the chief stress may be expected to shift to the second member. Shifting is most common in German in compounds in *-born-brunn-brück(en)-brunn(en)-förde-fürth-grätz-hausen-münde-reuth-roda-rode-walde-weiler-werder-werth-wörth-zell(e)*: *Walterschau'sen*, *Königsbrun'n'en*, *Saar-Zweibrück'en*, *Ek-*

<sup>2</sup> Cf. *Roch'ester'*, *Barn'stable'*, *New'burg'* or *New'b'ry* in *Newburyport*, Mass., *West'moreland'* in England, but *Westmore'land* in America.

*ernför'de, Baireuth', Lichtenwal'de, Donau-wörth', Marienwer'der, Swinemün'de, Appenzel'', Friedrichro'da.*<sup>3</sup>

In English the second member usually has the chief stress if it is *city, island, rapids, springs, creek, run, harbor, haven*, etc.:<sup>4</sup> *Bay Cit'y, Rhode Is'land, Cedar Rap'ids, Saratoga Springs', Benton Har'bor, New Ha'ven.*<sup>5</sup>

But, as stated above, the stress of words may be determined not only by their elements but also by the relation of these to the elements of neighboring words. Thus we usually say *Ho'henlo''he* and *auf dem Ho'henzo'l''lern*, but *Fürst' Ho''henlo'he* and sometimes *Burg' Ho''henzo'lern*, the stress on the title being weaker than that on the name, while the stress on the intermediate heavy member *Hohen-* is strengthened and the alternate rhythm established. Similarly *die Küs''te von Nord' Afrika* but *die nord''afrika'nische Küs''te; O'sterwal'de*, but (in speaking of the same place) *O'sterwald' bei El'ze*, the stress on *-wald* being weakened before *Elze*, and that on *Oster-* strengthened. *Ann Ar'bor* but usually the *Ann Arbor high'school, Battle Creek'* but *Bat'tle Creek, Mich'igan*. In Tennessee the frequent use of the word as an attributive has made the pronunciation *Ten''nessee'* general.

II. In relation to a given geographical name, people are necessarily divided into two groups of nearly equal importance; first those living at or near the place, second those living some distance from it and usually constituting the larger part of the population of the country. If diversity of usage arises between these two classes (see below), it may continue, or one usage may more or less completely prevail over the other. In the case of a large city, whose name is in the mouths of people in all parts of the country, any local tendency to shift is usually overwhelmed by the general usage, thus even natives of the place say *Hei'delberg''* only occasionally. On the other hand, if the local class extends over a large

area, for example, a province or the nation itself, its usage will generally prevail: *Ost'-preussen* and *West'preussen*. The local usage will ordinarily prevail also in the case of a small place, which is seldom mentioned except by people who live in or near it or who have visited there and have thus come under the influence of the local usage; for examples, see below.

The development of diversity of usage near and away from a place may be illustrated by a concrete case. A man living at *Osnabrück* or in its neighborhood, hears this name oftener than all other names of towns ending in *-brück*; hence the word is there readily understood even when the chief stress has been removed from the first member to the last, and it will rarely be necessary to bring the stress back to the first member. But distant places having the same ending are distinguished by being stressed on the first member; and this is just the way the people distant from *Osnabrück* treat that name. That is, in general, a place-name ending in a word that is a common ending in such names, is likely to be stressed on the second member in and about the place, and on the first member away from there. This is particularly true of small towns and cities (cf. above): most Germans would say *Bück'eburg, R'adeberg, Il'senburg, Lan'gebrück, I'serlohn, Lang'enau, Blau'teuren, Bern'burg, El'berfeld, Maul'bronn, Heil'bronn, Pa'derborn, Ol'desloe, Gros'senhain, Stei'nenberg* (hill near *Tübingen*), etc.; but the inhabitants and their neighbors, as well as other persons who have come under the influence of their usage, say *Bücke'burg, Rade'berg', Maulbronn', Oldesloe'*, etc.; *Spring Lake', Forest Grove', Yates Cit'y, Cripple Creek', Labrador', Syracuse', Meriden', Chesening', New Orleans', Newfoundland'*, etc., though people at a distance say *Crip'ple Creek, Lab'rador, New Or'leans, Newfound'-land* (in the States) or *New''foundland'* (in England).

III. On the other hand, if the names of a number of places in the same neighborhood end alike, it will generally (see, however, below) be necessary to stress the first member in order to make sure which of several possible places is meant; thus the need of distinguish-

<sup>3</sup> Cf. also *Bremerha'ven, Gastein', Hornisgrin'de, Kaisers-lau'tern, Köttschenbro'da, Mariaspring', Königskron'* (palace in Charlottenburg).

<sup>4</sup> Rarely if *town, burg, bury, boro, ville, port, ford, mouth, water, land, field*.

<sup>5</sup> Cf. also *Three Riv'ers, Bowling Green', South Bend', Pike's Peak', Iron Moun'tain, Forest Glen', Bryn Mawr'*.

ing the adjoining states *East Saxony*, *West Saxony* and *South Saxony*, led to the placing of a heavy stress on the first member and the eventual slurring of the second: *Es'sex*, *Sus'sex*; for the same reason the many Thuringian names in *-leben* are even there generally stressed on the first member, and the natives of *Stralsund* stress the name of their city on the first syllable to distinguish the word from the names of the various sounds on the Baltic. But as the name *Stralsund* alone is generally known in Germany, it is stressed on the second syllable by most Germans. So, too, *Greifswald* is stressed *Greif'swald* at home in distinction from the names of local words, but as there are comparatively few names of large towns with the ending *-wald*, the name is generally stressed *Greifswald'* in other parts of Germany. Similarly *Baden Baden* (that is, the city *Baden* in the state *Baden*) is by Baden people stressed *Ba'den Baden* in distinction from other places in the state *Baden*; other people, in whose minds the state *Baden* is not a constant psychological subject, think of *Baden Baden* as one name and often allow the chief stress to shift to the second member: *Baden Ba'den*.

But even in the same neighborhood place-names that have the same ending may receive the chief stress on the second member. This is generally true of names whose second member contains more than one syllable, the first of which is long,<sup>6</sup> and whose first member contains more than one syllable, so that its stressed syllable is separated from the stressed syllable of the second member by at least one weaker syllable. In these cases the physical tendency to shift the stress is particularly strong, and the secondary stress on the first member is heavy enough to make that member distinct. Similarly, such names as *Je'na* and *Wenigenje'na*, *Sag'inaw* and *East Sag'inaw* are in themselves so different that there is no need of stressing them differently unless a distinct contrast is in mind.

Moreover, people of the locality often find it necessary to distinguish between such names as *O'berloquitz* and *Un'terloquitz*, *Gross'heringen* and *Klein'heringen*, and the like, as

<sup>6</sup> For example, *förde*, *-hausen*, *-roda*, *-walde*, *-weiler*, *-werder*.

between *All'stadt* and *Nen'stadt*, *Ost'preussen* and *West'preussen*, *Nord'deutschland* and *Süd'deutschland*. But at a distance from one of these localities, the first member is less distinctive than the second, for there are many places beginning with *Ober-*, *Unter-*, *Nieder-*, *Gross-*, *Ost-*, *Nord-*, etc. Moreover, while the names of the pair are known and used locally, often only one of the two is known in the country at large (this is true, for example, of *Oberammergau* and *Unterammergau* and of the many words in *Hohen-*, the little town below the castle being comparatively insignificant). Hence distinctness as well as rhythm demand that the stress be placed on the second member. Unless a contrast is intended, we usually hear: *Gross-britan'nien*, *Kleina'sien*, *Nordame'rika*, *Ostin'dien*, *Ostfries'land*, *Oberam'mergau*, *Neubran'denburg*, *Hohenlo'he'-twiel'*, etc. (but *Ho'-henstein*, for *Hohenstein'* would suggest *hohen Stein*), *Altbrei'sach*, *Altgrie'chenland*; *Great Brit'ain*, *South Amer'ica*, *East In'dia*, *North-amp'ton*, *New Eng'land*, *Old Mis'sion*, *Nova Sco'tia*, *Lower Can'ada*, etc.

The local usage of *Un'terwalden*, *Nie'derwald*, *die Nie'derlande*, *Nord'deutschland*, *O'berdeutschland*, *Ost'-* and *West'preussen*; *the Neth'erlands*, *the High'lands*, *Nor'folk* and *Suf'folk*, *West'' Bay Cit'y*, and a few more. Similarly, *Ostgoten*, *Ostfranken*, *Rheinfran-ken*, etc., generally have the chief stress on the first member; for when that member is expressed there is usually a contrast in mind.

When a person learns that the local pronunciation is different, in stress or in the value of the letters, from what he has been accustomed to, he may despise it as dialectic, as some North Germans do in the case of *Wiesbaden* with *ie=ɪ* and of *Dresden* with the stressed *e* open as well as long, and as some Americans do in the case of names like *Alabama* with the stressed *a* as in *am* and of *Battle Creek* with *ee=ɪ*. A few years ago the railway sign *Sessenheim* was changed to *Ses-enheim*, to conform to the spelling established in Goethe literature. Such names as *Trois-dorf* and *Duisburg* are so often pronounced with a diphthong by railway guards, etc., that this pronunciation may prevail. Prof. Boic-horst has quite given up calling himself *Bök-*

horst. But the local pronunciation, once learned, is apt to be insisted upon as the only 'correct' one. This tendency is manifest in some books on pronunciation and on geography. It is, perhaps, proper enough to teach the local usage in those cases in which the current spelling does not properly represent the pronunciation, and people who see the word oftener than they hear it are left without guidance or are misled. This is the case in such names as *Mecklenburg*, *Schwedt*, *Börsdorf*, *Uelzen* with long *ü*, *Itzehoe* with *oe=ö*, *Duisburg* with *ui=long ü*, *Ypern* with *y=a*, *Zuidersee* with *Z=z* and *ui=o*, *Calw* with *w=p*, *Chur* with *Cn=k*, etc.; *Guilford* with *ui=i*, *Arkansas* and *Mackinac* to rime with *saw* and having the chief stress on the first syllable, *Chicago* with *Ch=sh* and *a* as in *all*, *Greenwich* with *ee=i* or *ë*, *w* silent, and *ch=j* in *joy*, *Carrollton*, *Mich.*, with *a* as in *car* and *ro* silent, *Marlboro*, *Mass.*, with the first *r* and the first *o* silent and *a* usually as in *all*, *Leicester* with *ie* silent, *Glasgow* with *s=z*, *Southwark* identical with 'southern' but for final *k* and *n*. Most of these diversities would disappear if the orthography were better, and we have not given up faith in ultimate improvement in this matter. But where the diversity of usage is due to the nature of things, that is, the fact that the local population maintains toward the word a different attitude from that maintained by the outside world, it will in most cases be found to be a vain as well as needless task to attempt to establish uniformity. This applies chiefly to the matter of stress as illustrated above. When one learns that a very large number of German compound geographical names are locally stressed on the last syllable, but elsewhere almost universally on the first, he will perceive that it is rather small business to search out a few of them—like *Radeberg*, *Bernburg*, *Grossenhain*, or *Iserlohn*—and find much satisfaction in acquiring that accentuation.

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#### EMILIA GALOTTI.

*Emilia Galotti*, Tragödie von G. E. Lessing.  
With Introduction and Notes by O. B. SUPER,

Ph. D. New York: Henry Holt & Co. 1894.

*Emilia Galotti*, Ein Trauerspiel in fünf Aufzügen von Gotthold Ephraim Lessing. With Introduction and Explanatory Notes by MAX POLL, Ph. D. Boston: Ginn & Co. 1895.

*Lessing's Emilia Galotti*, Edited with an Introduction and Notes by MAX WINKLER, Ph. D. Boston: D. C. Heath & Co. 1895.

Two years ago Professor Super published an edition of *Emilia Galotti*, a reprint of an earlier edition, but with the notes rewritten and an introduction added. The latter is merely a short sketch of the author's career and works, with the plot of the tragedy abridged from Sime's *Life of Lessing*, and the notes are simply translations of words and phrases. As an evident misprint may be noted *von dem Allem*, p. 23, repeated on p. 71; and in the outline of the plot the statement that the prince, after his first interview with Marinelli, "goes at once" to Dosalo is not accurate. The edition is really of value simply as a convenient text and does not pretend to any critical merit.

Of entirely different character are two subsequent editions of the same drama, the one by Dr. Max Poll of Harvard, and the other by Professor Winkler of the University of Michigan. Both editions reprint the text of the Lachmann-Muncker edition, Stuttgart, 1886, but with modernized spelling and punctuation. Both have a bibliography, a scholarly introduction and valuable critical and explanatory notes, and as the respective editors have worked from different stand-points, both editions demand careful consideration from every thoughtful teacher and student of the drama.

Dr. Poll's Introduction deals with the composition and sources of the play, giving, with some completeness, the results of Roethe's article in the *Vierteljahrsschrift*, in which he compares Lessing's work with Crisp's *Virginia*.<sup>1</sup> The editor then defends Lessing against the charge of having violated his own critical maxims, and takes up the questions of Emilia's real sentiment toward the prince, of

<sup>1</sup> Professor Winkler probably did not notice this important article in time for his Introduction, for he only alludes to it in a brief note added at the end.

her tragic guilt and of the inevitable necessity of the catastrophe. In these three points he essentially accepts the conclusions of Kuno Fischer in his *Lessing als Reformator der deutschen Literatur*; that is to say, he finds no evidence that Emilia secretly loved the prince, he regards her compliance with her mother's wish in neglecting to inform Appiani of the scene in the church as her tragic guilt, and considers the catastrophe as, at the moment, the only possible issue. The notes show wide and careful reading and, with occasional translations, explain difficulties of language or thought. The book is a thoroughly good piece of work.

Professor Winkler's stand-point differs radically from that of the edition just discussed. He believes that Emilia was attracted by the prince's personality, and that her moral will was paralyzed in his presence, thus making the tragic conflict her inability to obey the promptings of honor and of duty. So far he essentially agrees with Erich Schmidt, but not so concerning the catastrophe. Odoardo's act he considers as the natural result of the unbalanced idealism of his disposition and therefore as inevitable. The characterization is a well-matured and thoughtful production. Professor Winkler also specially emphasizes the influence of Diderot in determining Lessing to make his drama a "tragédie bourgeoise," instead of following Livy's story more closely. The notes are largely critical, dealing in many cases with the dramatic development, and are therefore especially interesting. The book merits high rank in the excellent series to which it belongs.

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#### NEW TEXT-BOOKS IN RHETORIC.

*The Principles of Rhetoric.* By Adams Sherman Hill. New edition, revised and enlarged. Harper & Brothers, New York: 1895, pp. x, 431.

*A Handbook of English Composition.* By James Morgan Hart. Eldredge & Brothers, Philadelphia: 1895, pp. xii, 360.

It is probable that no two teachers of English Composition, certainly among those who have

taught long enough to pass through the stage of imitation, follow precisely the same method of instruction. This wholesome variety of method naturally leads to one result that is not altogether desirable,—the multiplication of text-books. So many instructors in English Composition have apparently felt the lack of a suitable manual, and have undertaken to supply that lack, that there are now text-books in abundance, suited to students of every age, and representing many methods of instruction.

The books named above are the rightful successors of books that have been so long in the field that they have outlived many inferior works, now forgotten. Each book is the fruitage of the writer's wide experience as a teacher of Rhetoric. *The Principles of Rhetoric*, by Professor Adams S. Hill, appeared in 1878; after seventeen years of use in the class room it re-appears, "newly revised and enlarged to almost as much again as it was." Professor Hart's *Handbook of English Composition*, though a new work, is written to take the place of a book by the father of the author,—a book which has been widely used for nearly twenty-five years, and which many teachers of to-day remember as the guide by whose aid they were initiated into the mysteries of English Composition. The fact that there was an earlier book, though it is nowhere mentioned, perhaps accounts for the presence in the later book of certain features which are not commonly found in handbooks of English Composition.

When the first edition of *The Principles of Rhetoric* appeared (in 1878), the treatises of Campbell and Whately were still in general use in American colleges: and there need be no hesitation in saying that for class-room use, Professor Hill's book was clearly an advance upon anything that had hitherto been published in English. It was eminently a practical rhetoric,—a title that has since been claimed for more than one text-book. For seventeen years *The Principles of Rhetoric* has been tested in the class room; and, admirable though it is, the book has been found deficient in certain directions. The best evidence of this inadequacy is the use of supplementary books; for example, on Exposition, Argumen-

tation, and Theme-Writing, that have been prepared by members of the school of younger rhetoricians, trained in Professor Hill's department.

Professor Hill's revision of his book has been very complete, including structure as well as detail. Sentences have been remodeled or subjected to slight modifications, examples have been transferred to rubrics under which they fall more appropriately, fresh examples have been introduced, a more logical order of presentation has in some instances been secured. Only a close reading will detect all the minute changes that have been made. Indeed, a careful comparison of the two forms of the book, and an attempt to discover the reason that prompted every change and addition in the revised form would be an admirable training for a class of advanced students, especially for such as intend to become teachers of rhetoric. The principal divisions of the book are as follows:—Good Use; Violations of Good Use; Choice of Words; Number of Words; Arrangement of Words; Description; Narration; Exposition; Argument. The three tests of rhetorical excellence,—clearness, force, and ease,—have been raised into greater prominence; they are now applied not only to the choice of words, but also, in separate sections, to the number and arrangement of words, incidentally to paragraphs and whole compositions, and, wherever applicable, to exposition and argument. During the discussion of sentences a fourth test is added; namely, unity: and thenceforward it is regarded as of paramount importance. A welcome addition is the chapter on Exposition. Of late there has been a tendency, perhaps unduly emphasized, to look upon college students as future writers of novels and short stories; as a matter of fact, for one college graduate who does imaginative work in literature at least ten have occasion to do expository or argumentative writing. The treatment of argumentation has been entirely remodeled, and has been strengthened with new illustrative passages. The omission of the appendix on punctuation, perhaps the best brief treatment of the subject, is unfortunate; occasional reference to a treatise of this kind is profitable, even for college stud-

ents.

In the forefront of Professor Hart's book (immediately following an introductory chapter of less than two pages) are three chapters on the paragraph. When it is remembered that the earlier Hart's *Rhetoric* had no treatment of the paragraph, and that the earlier edition of Professor Hill's book gave to the subject only one page, such a procedure can be called little less than revolutionary. Few who have been out of college for as many as ten years have ever received any specific instruction in paragraph-writing; now we have not only, as might be expected and desired, dissertations on the paragraph, but we have also text-books devoted solely to the paragraph, and, in accordance with what some regard as a tendency to excessive sub-division, we have, in some universities, courses in English Composition given up entirely to the theory and practice of paragraph-writing.

Following this tendency, or, perhaps, leading it, Professor Hart introduces the student of English Composition by the gate-way of paragraph-writing. His reasons for this procedure he states succinctly and forcibly. Within the limits of the paragraph are to be found well-nigh all the difficulties that confront both teacher and pupil. Diction, sentence structure, unity, sequence, continuity, nearly all that is included in the comprehensive trio of rhetorical virtues,—clearness, force and propriety,—in, fact, all the essentials of good writing, except the structure of larger compositions, "can be learned through the paragraph."

"Every paragraph gives an opportunity for correcting what may be called the writer's *chronic* faults. . . . Although a composition may contain three or four times as many errors, in the aggregate, as a short paragraph, it will not contain more *kinds* of error than a short paragraph by the same writer."

It may be added that the frequent preparation of short papers is advantageous, for both teacher and pupils. While two or three weeks may be needed to correct and return a batch of essays of ordinary length, a day or two may suffice for the correction of a set of papers in which the writers are limited to a single page. This consideration deserves attention, especially in earlier work, in which it is desirable



that papers be promptly returned in order that they may be followed by fresh papers. Another advantage, in addition to that of prompt criticism, is the fact that students are trained from the outset to practice compression instead of that dilution of thought to which they are only too prone.

The neglect of the paragraph by writers on rhetoric is curious and almost unaccountable. The first formal treatment of the paragraph in a treatise on English Composition occurs in Bain's *Manual of English Composition and Rhetoric*, published in 1866. Yet the subject was slow in finding its way into text-books; even now only a small number of text-books contain an adequate treatment of it, although for more than a century paragraphs have been written that in every respect serve as models to the student of to-day. Writers so unlike in character and in style as Burke and Irving are alike in excellence of paragraph structure.

By a natural reaction from this neglect, the paragraph plays an important part in the rhetorical teaching of to-day; indeed, as I have already intimated, there is some danger of its becoming a fad. In no text-book on rhetoric has the paragraph ever been pushed into such prominence as in that of Professor Hart. In Professor Hill's book, on the other hand, the subject is reduced to very small dimensions; it is not mentioned until page 230 is reached, and the treatment is confined to eight pages, nearly five of which are made up of examples. The discussion is excellent, for Professor Hill has, to an enviable degree, the faculty of packing much thought into few words. In his elementary book, *The Foundations of Rhetoric* (published in 1892), twenty pages are given to the paragraph; otherwise one might suspect that it is with reluctance that Professor Hill has allowed himself to be drawn into the current. While his judgment may lead him to resist a tendency which is perhaps carried too far, yet his treatment of the subject is scarcely adequate, and will need to be supplemented and re-enforced by the teacher. By the laws of proportion,—discussed by Professor Hill on page 240,—eight pages, out of a total of four hundred, are insufficient for a just treatment of so important a topic; for it may safely be affirmed that one

who can write a good paragraph has, to a great extent, mastered the art of writing well.

Perhaps the amount of space given to the topic by Professor Hart (forty pages out of the two hundred strictly devoted to rhetoric) is unduly large; but this consideration is of slight importance in comparison with the question whether it is wise to begin instruction with the paragraph. In a course of only three months, in which a large amount of writing must be done as speedily as possible, and in which a few significant features must be emphasized to the exclusion of others of less importance, one might have little hesitation about following the plan proposed by Professor Hart; but in the course of two years for which he has made provision, such haste seems scarcely necessary. The ability to write good paragraphs implies the ability to write well-framed sentences in well-chosen words; and if diction and sentence structure have not been considered, it is scarcely possible to confine one's criticism to violations of the principles of paragraph structure. A general assault all along the line may sometimes be necessary; but a gradual approach, covered by sharpshooters, is usually the wiser method of attack.

Professor Hill's view as to the province of Rhetoric apparently does not permit him to give any heed to the time-honored division of the subject into Style and Invention. Rhetoric he regards as the art of expression, and all that can appropriately be treated under the rubric of style he sets forth in admirable shape. Professor Hart maintains the traditional division, though with the addition of new material. Thus the paragraph, which in Professor Genung's excellent treatment is included under Style, is placed by Professor Hart under Invention. As a matter of fact, the paragraph is so large a unit of discourse as to necessitate treatment under both style and invention; for this reason it is well suited to serve as a transition between the two divisions.

"Invention," says Professor Hart, "does not consist in finding out what to say; as a rhetorical process, it is the art of putting together what one has to say upon a subject." Under this heading he discusses the following



topics:—the Paragraph, Narration, Description, Exposition, and Argumentation; topics that Professor Hill finds it necessary to discuss, whatever may be his theory as to the province of rhetoric. A useful chapter is that of Professor Hart's on "Preparing a Composition," which treats of formulating the subject and of constructing a working plan or outline of the discourse; strangely enough, this chapter is not included in Part I, which treats of Invention. The average pupil is not inclined to undertake the labor of constructing an outline, even though the device is commonly practiced by experienced writers, and is directly helpful in the attainment of clearness, force, ease, and unity. Professor Hill does not touch upon this very important topic; apparently he does not regard it as falling within the province of rhetoric. Undoubtedly, like Argumentation and Exposition, it falls in part within the domain of logic. Yet it may fairly be asked: Who, if not the teacher of rhetoric, is to instruct the student in this very important topic, which he is so prone to neglect? If the text-book fails to treat of the subject, the deficiency must be made good by the teacher. It should be added that both books, Professor Hart's more explicitly, Professor Hill's more subtly, emphasize the importance of proportion and of structure. It might, perhaps, be objected that Professor Hart's chapters on the paragraph and on the construction of an outline are so formal in their treatment as to lead to a mechanical habit of writing on the part of the pupil; but such a criticism will scarcely be made by the teacher who knows how direct and explicit instruction in these matters is needed by the average undergraduate student.

For Elegance, which for seventeen years has held the third place in the trio of rhetorical virtues, Professor Hill has substituted the term Ease. It is difficult to decide upon a term which shall connote all the qualities that are intended to supplement Clearness and Force. Professor Hill says (p. 132) that ease is "the quality which makes language agreeable," and apparently implies that in order to be agreeable, language must be euphonious. That verse need not be invariably euphonious is generally admitted; and one would hesitate

to say that prose which is fittingly vigorous and concise is lacking in any quality that is appropriate. Since the publication of Professor Wendell's lectures on *English Composition*, there has been a disposition to broaden the meaning of the term elegance (perhaps, rather to re-establish the literal signification of the term), so that it may connote language that is as perfectly adapted as possible to the thought, be the expression harsh or euphonious. Elegance is thus understood to be the quality which satisfies the taste, and which, accordingly, demands a close correspondence between language and thought. Propriety might seem to be the term best suited to convey this meaning, were it not that the term is commonly restricted to mean accuracy in the use of words. Indeed, Professor Hart's treatment of the fundamental qualities of style is divided into Clearness, Force, and Propriety, though the last term is made to include both purity of diction and euphony.

The conservatism of the one writer, the progressiveness of the other,—radicalism, some will call it,—appear in matters of detail, such as the choice of words. Thus the use as verbs of *suicide*, *deed*, *referee*, *cable*, *wire*, is frowned upon by Professor Hill, is defended by Professor Hart. Of the so-called cleft infinitive Professor Hill says (p. 69):—"Although there is a growing tendency to use this construction, careful writers avoid it." Professor Hart says (p. 171):—"There seems to be no valid objection to the moderate use of the cleft infinitive, especially if the adverbial expression be short and simple." The latter writer has the courage of his convictions; for example, "to first study" (p. 251), "to truly know" (p. 263), "to logically convince" (p. 315). Evidently, those whose ears are offended by the construction may soon be a hopeless minority. Much as I dislike the construction, I cannot feel justified in waging open warfare upon it, or in doing more than to warn pupils against using it carelessly and unintelligently; indeed, in the expression "enough to more than justify," used recently in an address, I am not disposed to suggest any alteration.

One might question the wisdom of inserting in the body of the text remarks to teachers, such as are occasionally to be found in Pro-

fessor Hart's book. The principal criticism to be made, however, is that the author has undertaken too much. Indeed, he frankly admits (p. 263) that the function of the book is strictly at an end with Part III. Part IV contains a chapter on Poetry, one on Metre, one on Oratory and Debate (with a slightly modified treatment this chapter might have been included in Part I), and one on the History of the English Language. In this attempt at comprehensiveness, the earlier book is followed; and these features will doubtless help to win acceptance for the new book in some quarters. The writer says that it has been his "endeavor to make the book *available both for school and for college*" (italics are the writer's). In this difficult undertaking he has, perhaps, succeeded as well as any one could succeed; the book will meet the needs of many schools and of some colleges. The more advanced treatment of Professor Hill's book is better suited to students who have some maturity of mind, and who have had a good elementary training in English Composition.

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## CORRESPONDENCE.

### MIRACLE PLAYS.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In your issue for February, Prof. E. G. Bourne makes the following rather remarkable statement, with reference to the earliest presentation of miracle plays:

"So far as I have noticed, the historians of the drama do not find positive proof of the presentation of miracle plays earlier than the thirteenth century."

Now, Prof. Bourne must surely have overlooked at least three of the best and best known authorities on this subject. By referring to either Klein,<sup>1</sup> or ten Brink,<sup>2</sup> or Creizenach<sup>3</sup> he could easily have found the most positive proof of their earlier presentation among several of the

<sup>1</sup> *Geschichte des Dramas*, iii-iv, Leipzig, 1866, 1874.

<sup>2</sup> *Geschichte der englischen Litteratur*, ii, Strassburg, 1893.

<sup>3</sup> *Geschichte des neueren Dramas*, i, Halle, 1893.

leading nations of that era, but, of course, *not in Italy*. Prof. Bourne seems to be under the impression that modern historians of the drama consider Italy the home of miracle plays or of *geistliche Spiele* in general! Of course, it is mere presumption in me to call attention to the fact, well known to all who are acquainted with the historical development of the modern drama, that Italy stands probably fourth in chronological order in the development and presentation of miracle and mystery plays. However, I hope I may be pardoned for giving a few passages here from the authors mentioned above, which bear directly on the point in question.

But, first, as to "Bishop Liutprand's narrative of his embassy to Constantinople in 968," Creizenach says (p. 355 f.):

"Auch aus dem Gebiete des oströmischen Reiches hat sich kein einziges Werk erhalten, das als geistliches Drama im eigentlichen Sinne des Wortes zu bezeichnen wäre. Doch scheint es, dass auch dort mitunter Aufführungen von geistlichen Dramen in der Kirche stattfanden. Ausführlichere Bericht über solche Dramen sind, soviel ich weiss, nicht vorhanden."

In a foot-note (p. 356) to the last sentence he remarks:

"Wenn Liutprand in dem Berichte über seine Gesandtschaftsreise 968 erzählt, dass die Griechen am 20. Juli die Himmelfahrt des Elias mit scenischen Spielen feierten (*Monumenta Germ. Scripta*, 3, 353 f.), so geht aus seinen Worten nicht mit Bestimmtheit hervor, dass er Aufführungen in der Kirche meinte."

In regard to "religious plays" in Greek literature, Creizenach says further in this connection (p. 356, and note 2):

"Die geistlichen Dichtungen in dialogischer Form welche die mittelgriechische Litteratur aufzuweisen hat, sind ohne Zweifel als Buchdramen zu betrachten. Das eine die *Ζητοὶ εἰς τὸν Ἀδάμ* des Diakons Ignatios (c. 820) behandelt im 143 Trimetern den Sündenfall. Das andere, der leidende Christus (*Χριστὸς πάσχων*), von einem unbekannten Dichter wahrscheinlich im 11. oder 12. Jahrhundert verfasst, ist eine geschmacklose Künstelei! Vgl. zu dem Obigen die Darstellung in Krumbachers *Geschichte der byzantinischen Litteratur*, München, 1891; besonders S. 296, 348, 356 ff. Sathas, hat eine ausführliche Monographie

<sup>4</sup> For a detailed description of this piece, cf. Klein, iii, 599 ff

über das byzantinische Theater verfasst (*Ἱστορικὸν δοκίμιον περὶ τοῦ θεάτρου καὶ τῆς μουσικῆς τῶν Βυζαντινῶν*, Venedig, 1879), die indes, wie Krumbacher mit Recht bemerkt, *den Leser nur in dem Glauben an die Dramenlosigkeit der byzantinischen Zeit bestärken kann.*"

As to the origin of *geistliche Spiele*, we find the following in Klein, iv, p. 12. Cf. Creizenach, p. 47 f.

"Als die ältesten gottesdienstlichen, von Geistlichen in den Kirchen dialogisch recitirten u. gesungenen Mysteriendramen gelten bis jetzt die vier, nebst noch sechs andern, von Monmerqué für die Gesellschaft der Bibliophilen herausgegebenen Mysterien aus dem 11. Jahrhundert, in lateinischer Sprache: Die Mysterie von den Magiern; vom Betlehemit. Kindermord; von der Auferstehung, und die von der Erscheinung in Emaus."

Further on p. 14 Klein, in speaking of Miracle plays in the strict sense, says:

"Um zwei Jahrhundert mindesten gehen die aus der heiligen Legende entsprossenen *Mirakelspiele* den bekannt frühesten Mysteriendramen voran. Schon das 10. Jahrh. hat uns in dem Wunder- und Bekehrungsspiel der Nonne Hroswitha diese Dramengattung in ihrer vollen Blüthe gezeigt; als eine classische Nachblüthe und als die Schlüsselblumen zugleich des künftigen Mirakelflors. Das nach Hroswitha's Legendendramen nächstälteste Mirakelspiel von der heil. Catharina, das jener, nach England an die Klosterschule von Saint-Alban berufene Godofredus aus der Normandie zu Dunstaple in anglo-normännischer (französischer) Sprache verfasste und daselbst von seinen Schülern aufführen liess, fällt in den Anfang des 12. Jahrh. (1110). . . . Doch war Geoffroy's (Godsfredus) Mirakelspiel von der heil. Catharina keineswegs das erste in England. Vielmehr wurden den Guilelmus Stephens zu folge, welcher ein halbes Jahrh. vor Math. Paris schrieb, schon vor Geoffroy's Mirakel der heil. Catharina dergleichen Spiel aus dem Leben der Heiligen, aber allem Anscheine nach, in lateinischer Sprache dargestellt."<sup>5</sup>

Creizenach has given in Book ii of vol. i, a very interesting and exhaustive description of the origin and development of these plays in France, beginning with the eleventh century. Moreover, Davidson<sup>6</sup> has not only made a very interesting and thorough study of religious plays of all sorts, tracing their his-

<sup>5</sup> Cf. also Morley, *English Writers*, iii, p. 104 f. London, 1895. Creizenach, i, p. 157 f.; ten Brink, p. 247 f.

<sup>6</sup> *Studies in the English Mystery Plays*, by Charles Davidson. Yale University, 1892.

torical development among different peoples, but he has also reprinted three of these plays in part; namely, the *Freising* (Tenth century), *Orléans* (Twelfth century) and *Rouen* (Fourteenth century).<sup>7</sup>

Ten Brink says<sup>8</sup> with regard to the early presentation of miracle plays in England:

"In der zweiten Hälfte des zwölften Jahrhunderts begann man in England Mirakelspiele auch öffentlich vor allem Volk aufzuführen."

Klein, ten Brink and Creizenach all show quite conclusively that these plays, originating in France, were thence transplanted into England, Germany, Spain, and Italy, and that, too, mainly through the medium of the Roman Catholic Church. They are first heard of in Italy, as Prof. Bourne quoting Ebert correctly says, in 1244, in Spain, but only in their oldest and simplest form, in the eleventh century.<sup>10</sup> There are very few remains *des mittelalterlich geistlichen Dramas* in Scandinavian literature. Nevertheless says Creizenach (p. 350),

"hat sich ein schwedisches Marienmirakel erhalten; die Handschrift wird in die zweite Hälfte des 14. Jahrhunderts gesetzt."

"Unter den slavischen Völkern sind die Czechen die einzigen, bei denen sich geistliche Spiele aus dem Mittelalter erhalten haben" (cf. p. 351 f.).

We thus see that the "interesting question" of the independent development of the miracle plays among different peoples has long since become a subject of consideration for historians of dramatic literature, and of these latter both Klein and Creizenach are of the opinion that these plays had their origin on French soil and spread thence principally through religious influence over all civilized Europe (cf. Creizenach, pp. 356-361).

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#### GERMAN w- INTO FRENCH gu-.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—The fact is generally acknowledged

<sup>7</sup> Cf. Davidson, p. 247.

<sup>8</sup> P. 247.

<sup>9</sup> Creizenach, p. 300.

<sup>10</sup> Creiz., p. 346.

that phonetic changes are due for the most part to imperfect imitation on the part of a speaker when he attempts to enunciate a new sound. The development treated in the accompanying note is an illustration of this principle. It is well known that since the French speech-system possessed no element corresponding to the German *w*, the effort was successfully made to approximate the bilabial nature of the sound by prefixing to the latter a *g*. Hence WAD>, *gué*, WÉRRRA> *guerre*, WARNJAN> *guarnir*, etc. This statement is undoubtedly correct. The question may arise, however: Why should *g* have been chosen in preference to other consonants (notably the labials) which, when placed before the *w* would have served equally well to facilitate its pronunciation? I have not found this query asked or answered in any of the bibliography at my disposal, and, in lieu of the lack of information on the point, I offer the following suggestion, the simplicity of which forms its chief claim to consideration.

The combination of an initial consonant followed by a half-vocalic *u* existed in French before the importation into the latter language of any German words. This combination derived from Latin *qu-*, as in *quant*, *qualité*, *quel*, etc. Such words as these were doubtless in the minds of the French speakers at the time of the introduction of the German *w*, and in choosing a consonant to add to the latter, a *g* was naturally the first to occur to the Gauls, because not only would this *g* avail in preserving the German *w*, but a still stronger reason, perhaps, for selecting *g* was furnished by the fact that *qu-* formed a voiced combination corresponding to the voiceless *qu-* and thus satisfied the well-known phonetic tendency in language that gives us corresponding voiced and voiceless combinations.

Another phonetic reason that influenced the selection of *gu* by the side of this *qu* may have been the following: The French of to-day are unable to reproduce the bilabial *w* which English-speaking people use; they replace this *w* by a half-vocalic *u*, very noticeable in words borrowed from the English; as, *tramway*, which in the Parisian pronunciation, is generally modified to *tramoué*. The same difficulty in imitation may have been encount-

ered at the time of the adoption of the German *w*. The *u* of Latin *qu-* was doubtless given a half-vocalic value in Gaul; consequently Gauls were predisposed to hear the German *w* as half-consonantal. In the endeavor to fix this sound by placing before it a consonant, a *g* may have been suggested, not only from analogy to *qu-*, but because for the formation of the *u* the back portion of the tongue was raised very near the section of the palate where a *g* was formed, and only a little further approach toward this section sufficed to produce the *g*.

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### RAPHAEL'S POESY AND POESY IN FAUST.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Since the publication of my article on *Raphael's Poesy and Poesy in Faust* in your February issue, I have received some lines from Dr. A. Fresenius of the *Goethe Archiv* in Weimar that may interest your readers. In the first place, he communicates to me the following note from Dr. C. Ruland, director of the Goethe-National-Museum:

Goethe besass von Raphael's *Poesie*

- (1) eine kleine leidlich unbedeutende Copie in Öl, die im Urbino-Zimmer hängt;
- (2) eine sehr schöne grosse Zeichnung des Kopfes allein von W. Tischbein (liegt in den Mappen der Sammlung der Handzeichnungen).

In the second place, he calls attention to the frequent mention of Raphael's *Poesy* by Goethe's friend and collaborator, Heinrich Meyer in the *Propyläen*.<sup>1</sup>

While this information further specifies and corroborates my assumption of Goethe's thorough familiarity with Raphael's *Poesy*, it tends to show, at the same time, that the use I suppose him to have made of it was thoroughly original.

In conclusion, permit me to avail myself of this chance to correct a misprint which has crept into my article. Col. 112, l. 20, read *Schroeer* instead of 'Schroeder.'

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<sup>1</sup> Bd. i, Stück 1, pp. 110, 111, 112; Stück 2, pp. 113, 136, 148.

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# MODERN LANGUAGE NOTES.

Baltimore, May, 1896.

## FRANCE, FILOLOGY, FONETICISM AND POETIC FORMULAE. II.

### III.

BUT whatever be the views as to the general or the particular changes demanded by phonetic reform in France as elsewhere,<sup>1</sup> the necessity as well as the dangers of simplification nowheres appear better than in the use of proper names. The origin, meaning and use of personal nomenclatures have been, though comparatively slightly, studied historically. But the philological field opened has not been exploited to the measure of its possibilities. Whatever reforms may be introduced in average speech or writing, the prerogatives of proper names will disappear the last. With growing social distinctions in our American midst, with better knowledge of reasons, or source, in names, or with the rise of new descriptive terms, must come obstacles to phonetic purification in this respect. We find, for instance, several tendencies at work :

1. Supposed historical rehabilitation as a badge of honorable age. This is in two ways, as affecting spelling or sound :—for example, Smith, reverts to *Smyth*, *Smythe*, and is pronounced *Smith*, or *Sm-eye-th(e)*. Add consistent complications and we shall soon have other dualities, in *Smithers*, *Smythers*, *Smith-erkin*, *-kine* and *-kins*, *Smytherkine* and *-kines* and *-kyn*, *-kyns*, *-kyne*, and *-kynes*, etc.

2. Antiquated absurdities, fruit of provincialism, or worse, like *Cholmondeley* (*Chumley*) *Beauchamp* (*Beecham*), *Belvoir* Castle (*Beever*), *Magdalen* (*Maudlen*, *-in*), *Heysham* (*Heesham*), and *Pall Mall* (*Pell Mell*; though with more reason, because with relic of, say French-Latin, *a* to *e*).

3. The adoption of the virile and often vivid phraseology of slang, and the consequent complications of conversation or chirography interlarded with baneful baptisms like *Hoosier*,

<sup>1</sup> Compare the impetus given to the movement by the recommendations of the English Philological Association and the approbation of the American Philological Association and the American Spelling Reform Association.

*Kanuck*, *Pine-Tree State*, *et mult. al.*, both simple and compound.

But in France, where history has crystallized and document has settled and a use of centuries has intensified; where the minutiae of departmental data far surpasses the difficulties of our own scholars' memorizing of State and Capital; the law of nomenclature, first learned, and then supplemented, in the course of experience, by slow acquisition of individual names; the question once more, of a waste of time, of the unjust load placed upon the scholar's head and memory, and of the lack of value of any returns, all these, are important points.

Even the educated are too often at a loss. There is a witty story, used by the reformers, to illustrate this. Charles Nodier was once reading a note upon the pronunciation of *t*, and observed that it generally had, between two *i*'s the sound of *s*, save a few exceptions. "You are mistaken, said Emmanuel Dupaty : *t* between two *i*'s has always the sound of *s*; there is no exception." Instantly Nodier slyly replies : "Mon cher confrère, prenez picie de mon ignorance, et faites-moi l'amitié de répéter seulement la moitié de ce que vous venez de dire." But far greater is the difficulty, once transferred to proper names. Paris itself, which is so proud of its purity and precision of pronunciation, is constantly indulging in discussions over the proper sounding of names. M. Jules Claretie furnishes by his patronymic material to two schools who insist upon calling him respectively *Clarty*, *Claresie*, (like *argutie*, *Bottie*), and a third way, *Clarti*. We are reminded by this name of that capital story as well as proof of our subject, told of the great critic, an anecdote whose little known character excuses its telling, if only because as much in keeping with the latter as the story of Nodier was typical of him. A short time since M. Bonnefon, the author of a work on *Étienne de la Bottie*, carried it to M. Brunetière.

"I have made a book on *la Bottie*," says the author, sounding the *t*.

One says *la Boëssie*, interrupts the critic.

Pardon, says M. Bonnefon, one says *Bottie*



like *Clarti*. Both names are from the Périgord, from the Salartais.

One says *Clarti*, answers M. Brunetière, but the hard *t* is an exception. I have always pronounced *Boëssie*, I shall still pronounce *Boëssie*. Then he gives a long theory of such use, to the author, who rises, and as he leaves says: You are perhaps right. Au revoir, Monsieur *Brunessière*.<sup>2</sup>

The study of the strong philological remains in proper names may furnish by the presence of persistent parasitic letters or their absence, clues to questions of history or heredity as well as of phonetics. We have remnants of such in names in our own midst (*Lefebvre*) of French origin.

The grammatical and geographical relations of proper names have been treated in a brilliantly clear manner for a most complex subject, by M. Clédat.<sup>3</sup> But the staggeringly difficult anomalies which are to be met and which constitute such a stumbling-block in the march of phonetic reform are best understood by a list which has been prepared partly from discussion upon the subject, to which many names have gradually been added for the purposes of this article. Little has been done, it would seem, by the phoneticists, to cross this bridge.<sup>4</sup> But readers of French history, palæographic students, and even those dealing only with fiction-episodes of novelists, whose reminiscences occasionally take a provincial cast, are constantly confused. While, as was said, the educated to whom no necessity of studying old birthnames of villages has come, are at a loss, whether dealing with the morning's *Faits Divers* relating an item concerning a commune or hamlet, or obliged to hunt documentary history, or having to do merely with the complicated administrative structure of bureaucracy in papers and briefs. For example:

<sup>2</sup> For a scientific discussion of *t* (and particularly as changed into *k* in Canadian, Molière, and provincial speech) cf. Max Müller, *Science of Language*.

<sup>3</sup> Pp. 91-99.

<sup>4</sup> On the other hand, there is a very large bibliography of works which may be summed up in a general title, such as *Études sur les noms topographiques de l'arrondissement*, or *la province*, or *le département de*. . . . .

Place.	Their People.
Alais	Alésiens
Albi	Albigeois
Les Andelys	Andelysiens
Angoulême	Angoumois
Auch	Auscitains
Avranches	Avranchins
Bagnères-de-Bigorre	Bigourdans
Bayeux	Bayeusains
Beaugency	Balgentiaquois
Besançon	Bizontins
Béziers	Biterois
Biarritz	Biarrots
Blois	Blésois or Blaisois
Boulogne	Boulonnais
Briey	Briotins
Bussang	Bussenais or Bussenets
Cahors	Cadurciens
Cambrai	Cambrésiens
Castres	Castrais
Cavaillon	Cabellions
Cette	Cettois
Charleroi	Carolorégiens
Chartres	Chartrains
Château-Gonthier	Castrogonthériens
Château-de-Loir	Castelloriens
Châteaurenault	Renaudins
Château-Thierry	Castrothéodoriciens
Cholet	Choletais
Cluny	Clunisois
Coulommiers	Columériens
Coutras	Coutrillons
Cubzac	Cusaguais
Douais	Douaisiens
Epernon	Sparnoniens
Eu	Eudois
Evreux	Ebroiciens
Flers	Flériens
Fontainebleau	Fontbleaudiens
Fronsac	Fronsadais
Gray	Graylois
Issoudon	Issoldunois
Joigny	Joviniens
Laigle	Aiglons
Lectoure	Lectorates
La Loupe	Loupiots
Lavaur	Vauréens
Limoges	Limogeots
Limoux	Limousins



<i>Place.</i>	<i>Their People.</i>
Lisieux	Lexoviens
Longwy	Longuoviens
(Madagascar)	Malegasse, Malgache, Madécasse)
Mamers	Mamertins
Le Mans	Manceaux
Martignes	Martegallais
Mirecourt	Mercoriens or Mirecur- tiens
Mirepoix	Mirapisciens
Pont-à-Mousson	Mussipontins
Montargis	Montargois
Montauban	Montalbanaïis
Montélimar	Montiliens
Montereau	Monterelais
Nancy	Nancéens or Nancéiens
Nantua	Nantuassiens
Neufchâteau	Néocastriens
Nevers	Nivernais
Olivet (Loiret)	Olivetains
Le Palais	Palantins
Pamiers	Appaméens
Paray-le-Monial	Parodiens
Pau	Palois
Périgueux	Pétrocoriens
Perpignan	Perpignannais
Pézenas	Piscenois
Pontarlier	Pontissaliens
Pont Saint-Esprit	Spiripontins
Provins	Provinois
Rambervilliers	Rambuvelais
Rambouillet	Rambolitains
Reims	Rémois
La Rochelle	Rochelais
Rognac	Régnaquains
Romans	Romanais
Roscoff	Roscovites
Roubaix	Roubaisiens
Rupt	Vaudés
Sables-d'Olonne, Les	Sablais
Saint-Brieuc	Briochins
Saint-Denis	Dyonisiens
Saint-Dié	Déodaciens
Saint-Étienne	Stéphanois
Saint-Flour	Sanflorains
Saint-Jean d'Angély	Angériens
Saint-Lô	Laudois
Saint-Malo	Malouins

<i>Place.</i>	<i>Their People.</i>
Saint-Nazaire	Nazairians
Saint-Servain	Servannais
Sarlat	Sarladais
Sées	Sagiens
Senlis	Senlisiens
Sens	Senonais
Thouars	Thouarsais
Tours	Tourangeaux
Trévoux	Trévoltiens
Valence	Valentinois
Vannes	Vannetais
Verneuil (Eure)	Vernoliens
Vezelay	Vézeliens
Vouvray	Vouvriillons

In general, *-ais* or *-ois* is added to a consonant. Yet the exceptions are numerous (cf. *Paris, Elbeuf, Belfort*, which give respectively, *-iens, -viens, -ains*; though we have *Brest-ois, Niç-ois, Lyonnais*, etc.)

Again, clear Latinity as in *pons, castra, Carolus* is subject to regular euphonic rules. But in either case, or in the existing anomalies consecrated by centuries of usage in the provinces and in state papers, What is the Phonetic Reform to do with the situation?

#### IV.

"*L'e muet, mais c'est la base de la diction française,*" has said the Titan of modern French theatrical criticism, M. Francisque Sarcey. And around this evanescent *e* rages more than on any other ground the battle of a practical pronunciation. Psychologically considered this seems quite natural. The French are perpetually paradoxical. Here is a principle whose point lies solely in the absence of what is present. Here is the pyramid of poetry, and of its pronunciation, resting upon its apex, and an unspoken *e* conditioning the whole speech. Here is the least emphatic and most ductile of enunciations become the main medium of expression. And again, the most subtle shading of vocal use, the most spiritual—since its interpretation depends upon the individual, and upon the

<sup>5</sup> Cf. the list of *Gentils* (names of inhabitants) in *Lesaint*, pp. xx-xxii, covering the commonest cases, and his rule: "When you do not know the gentilé of a city, or country, etc., say: *les habitants de* . . . .;" cf. also a list in the *Dictionnaire Larousse*.

slightest whiff of surrounding circumstances—is the corner-stone of the poetic structure. At this angle, phoneticism and poetry meet, and it is literally the turning point of either system.

The phonetic reformer is a patriot in spite of his attacks upon a historical acceptance of a defective system. He is proud of the previous heritage of French poetry. He still claims to see its superiority over Shakespearian or other similar verse-form. And when not an extremist, he is willing to weaken his propositions by exclusion of poetry from their workings, if need be. He also feels that the neo-philology of other nationalities, English or German, will not infringe upon their poetry as his plans will upon his own, with its dependence upon verses so much governed by mute *e* syllabification. So that the contest lies much between sense and sentiment, although æstheticism of the eye which will react upon beauty of enunciation is a large factor in the dispute. It is the struggle between the artificial and the actual. It is Naturalism in Poetry, and the reformers of the latter insist upon introductions into it of changes. If cultured circles in Paris pronounce the monosyllables *ces, des, les*, etc., as if acuted, so should poetry. If linking is rarely used now in actual speech, so must it disappear in poetry. If final *e* is scarcely heard and the difference between doublets such as *mou, moue, donné, donnée, su, rue* is imperceptible, natural law in the poetic world demands similar influence.<sup>6</sup> Apply such principles to any poetic lines. Open at random Racine or Corneille. Make Don Diègue cry out:

J'n't' di plu rien. Veng'moi, veng'toi;

or the Cid declare:

J'fai c'k' tu veu, mais san kité l'envi:

or Chimène agonize with;

J'l'souhèt ainsi plu k'j'n't'esper,

and one can well understand the horror at the iconoclastic demands for intrusion of such results into the province of poetry. The arguments in favor of the exclusion of such sacrilege are numerous. The defenders of poetry as at present constituted make a strong

point when they speak of Dignity. Poetry's garb must have grace and gravity. It is ideal and not vulgar. It must have the conversational type of the drawing-room, not of the fish-market, nor even the boulevard. The muse must not appear in negligé, nor the sandal be slipshod. The classic ideal will always be the best. The Venus of verse will always be surpassing under any of her forms, for she represents the perfected.

Again, natural reasons demand the retention of mute *e*. Grant elision in hurried speech or rapidity of daily utterance. With expansion of radius of space to be covered, comes the necessity of clearness of enunciation. Now mute *e* is the favorite French (as also English) vowel. Its very variety as initial, medial, final, monosyllabic, and its essential atonic quality fall exactly into the law of French words, of non-accentuation save by natural expiration of breath. Consonantal concurrence is broken. Ease of enunciation is assisted. Sonorousness is furthered. Articulation is carried to the limits of the hall of speaking. But particularly rhythmic flow, harmony of accent, verse-cadence are blended by the soft and simple exhalation which allows such elasticity of enunciation in prolongation of pressure, release, gentle modulation, and what, to anyone acquainted with French poetry or stage, is the almost infinite variety of expression possible by such use.<sup>7</sup> So that the mute *e* has been well called "the pedal of the voice."

This is not the place to discuss the corollaries or to attempt to gauge results of experiments successfully conducted in our own midst. But fair-mindedness can understand the dangers in the destruction of any unconscious absorption by the child, of harmony of sight and of sense and of sound, when the Natural system reduces sentences to such congeries of consonants as *la pèn' Klanfan pran (la peine que l'enfant prend), lom (l'homme), et mult al*.

It is no wonder then that the perspective of a mutilated poetry has aroused such a protest from conservative lovers of French poetry, or that the reform of verse-pronunciation so

<sup>6</sup> For a scientific treatment of such types, consult *Les Parlers Parisiens*, by M. Edouard Koschwitz.

<sup>7</sup> Cf. the article 'La Prononciation Française et les Neophilologues Allemands,' by M. Charles Marelle, in *Le Temps (supplément)*, June 21, 1894.

naturally connects itself with that of verse-revolution, Parnassian poetry, Symbolist song, and the vagaries of Decadent driveling, particularly since the poetic petard of M. Psichari in his famous article,<sup>8</sup> threw consternation into the ranks which had ridiculed the reform by slighting it. Sarcey stormed in a series of articles in *Le Temps*.<sup>9</sup> Weber, musical critic of the *Temps*, takes up the application to the art of the librettist and composer. And the lover of French dramatic art can well appreciate and sympathize in part with such a point of view, though we have no exact analogies for comparison. It is true that we are told the "Prince of Wales' set," whose laws in social matters are better than their knowledge of language, and, it is to be hoped, better than Queen Victorian barbarism in art and fiction, has unconsciously properly reformed the language by the clipping off of final "g," which is a relic of false assimilation to Norman importation of nasalized finals. Whether the English court to-day is a standard any more than the French one of the time of Ronsard, who warned not to:

"affecter par trop le parler de la cour, lequel est quelquefois tres-mauvais pour estre langage de Damoiselles, et jeunes Gentils-hommes qui font plus profession de bien combattre que de bien parler;"<sup>10</sup>

and while we would not take as example "ces robins de cour qui veulent tout corriger" though "de tous dialectes . . . le courtisan est toujours le plus beau a cause de la majesté du prince,"<sup>11</sup> yet the illustration is one of consonantal change. And the power of that poetic *e* is as indefinable as it is great. To excise it would be to utterly sacrifice the exquisite liquidity, the gurgle which makes Sarah Bernhardt's intonation, for example, a gamut of senses as well as of sound, a mixture of marvellous passion and pronunciation. Let us think of the effect if Marlowe's mighty line, or Massinger's manly verse, or the sweet lilt of Shakespeare's sonnets, was contracted or cut off in any way, and we can appreciate

<sup>8</sup> "Le Vers français aujourd'hui et les Poètes Décadents" (*Revue Bleue*, 6 Juin, 1891.)

<sup>9</sup> *e. g.* article in numbers of July 9, 16, 23, 30, 1894.

<sup>10</sup> *Abbrégé de l'Art Poétique Français*,

<sup>11</sup> *Préface sur la Franciade*.

the French feeling, though here, too, it is hard to catch the deft shading of the French. Is it not a patent fact that the foreigner fails to understand French poetry? Perhaps by the same law which precludes the appreciation by the French of the remnant of Puritan drawl in our hymnal or other poetries.

Sarcey well says,

"Voltaire écrivait dans sa correspondance à un étranger qui l'avait taquiné sur nos *e* muets: 'Vous nous reprochez nos *e* muets comme un son triste et sourd qui expire dans notre bouche; mais c'est précisément dans les *e* muet que consiste la grande harmonie de notre prose et de nos vers; empire, couronne, diadème, flamme, tendresse, victoire; toutes ces désinences heureuses laissent dans l'oreille un son qui subsiste encore après le mot commencé, comme un clavecin qui résonne, quand les doigts ne frappent plus les touches.' Le choix des mots qu'a pris Voltaire comme exemple est typique (la remarque, qui est ingénieuse, est de M. Brémont); un romantique aurait écrit: maîtresse, caresse, bannière, fournaise, entrailles, montagne, hirondelle. Aujourd'hui on dirait: grève, prélude, pervenche, violette, mélancolie, ambiante, etc. La démonstration resterait la même."

Nor is this demonstration invalidated by the excess of *e*-ism in song. Because singers say or have to say: *Ma filleu vous êteuz un impie-u* (vous êtes un impie), *aimé-e-u maa-ri-a-jeu*, etc., it does not follow that verse must do the same. If the Academy allows *pluche* and *peluche*, *bourlet* and *bourrelet*, the principle should hold in music; if final *-aient* of verbs is one syllable, then there should follow the complete reintegration into poetry of those now excluded combinations where the plural of *joie* and similar forms are not allowed in the body of a line by the rule of their being double syllables, which, counting for two at the end of a word, retain them save before a word beginning with a vowel. Sarcey multiplies examples. But examples do little; rhythmic sense is innate. How many English boys who know every rule of Latin poetry, who can almost scan at sight, so to speak, that is, recognize at once the poetic form, and who can write Latin verse by the yard, have rhythmic sense? An English clergyman once condemned to the writer, and heatedly, American education wholesale, because our boys could not do this feat, and, therefore, we could produce neither gentlemen nor men of culture.

Yet those same British boys have little poetic sense. So that, in this question of mute *e*, each man is, in a sense, his own interpreter, the more so, as no rules exist. The Academy gives none; Littré leaves this point without opinion. The versatility of this silent *e* makes rule impossible. Its flexibility is its force; its haphazard character gives it its harmony. It is this which gives the rich flow of Racinian verse. It is this which causes the liquidity of La Fontaine and of Lamartine, and this which furnishes the inexplicable qualities of French verse, unseizable by English or other alien criticism.

M. Psichari, in an able letter incorporated in M. Sarcey's critique,<sup>12</sup> has renewed his statements somewhat thus:

"Poetry must represent actual language; it must conform to the latter's renewals; and it should become popular and national instead of the prerogative of the cultured few. Again: we cannot distinguish as now pronounced, *pair de France, paire de bottines, père Denis, qu'il perde son temps*. The *e* between *r* and *d* is imperceptible, as is proved by the sound *perde* . . . not revealing the sense to be completed. So, *mer du* may be *mer du Nord, maire du village, mère du petit*. "The mute *e* has ceased to be sonorous." It is doomed for the future. It is absolutely unstable, and depends upon the personal equation of feeling or expression. Most so-called Alexandrines are thus absolutely false ones; thus, the *Pauvres Gens* has only 45 real ones in 256 lines: the *Prrière pour tous*, 95 out of 177. Education poetic and education of the ear differ. Present prosody is artificial. Women and children, who speak naturally, constantly elide *e*. Even rest, or lengthening of the vowel preceding mute *e* tends to disappear. And, on the other hand, a parasitic *e* is added sometimes to masculines final (*solennel(le)*)."

But the most interesting thing is the, let us call it, Socialism, which M. Psichari expounds, and by which he hails the symbolic poets as the precursors of a future popularized poetry, because it attempts to approach the pronunciation of every one, even if it fails to reach the comprehension of every body. It would be curious to see France,—whose literature, as M. Psichari says, has always had an aristocratic tendency, because ruled by literary theories—evolve in her literature a process analogous to her Revolution; if Rousseau's

<sup>12</sup> *Le Temps*, July 30, 1894.

dreamings conditioned the liberties of the people, the ultra idealism of the Symbolic may prepare the dawn of the great humanitarian and popular poetry.

To such arguments of faith rather than fact, M. Sarcey replies with analyses of what he calls the classics and primitive symbolists, such as Béranger, (who elides rarely, and only to represent popular speech):

J'suis né paillasse, et mon papa  
En m'lançant sur la place  
D'un coup de pied queuq' part m'attrapa  
En m'disant: saute, paillasse  
T'as le jarret dispos  
Quoiqu' t'ai le ventre gros  
Et la fac' rubiconde.  
N'saut point -z-a demi  
Paillass' -mon ami  
Saute pour tout le monde

"Yet Béranger wrote *saute, paillasse*, because of his instinct of poet; because one presses upon *saut-le* the word which sums up the whole song.

Ce que vous faites d'instinct, quand vous chantez ou que vous dites le vers; vous appuyez fortement sur la syllabe *sau*: puis, avec un élan de la voix qui donne la sensation d'un ressort brusquement détendu, vous retombez légèrement, très légèrement, comme un sylphe sur l'*e* muet, qui vous sert de transition, de tremplin pour rebondir sur la fin du vers: 'pour tout le monde.'"

But to be consistent, we should then say as the Parisian populace, not *L'chien sautait bien*, but *El chien sautait bien*, and not *J'l'ai dit*, or *Je l'ai dit*, but *Je l'l'ai dit*.<sup>13</sup> The elision of mute *e* would thus reduce alternate masculine and feminine lines to such terms as *tragic, tyrannique; fertile, util; vulgairs, sévères; politics, publiques; fatales pétals*. (From M. Havet, who gives the full verse of these and many others.) If masculine and feminine agree in spelling as in sound, the main rule of French rhyme-alternation must go by the board. With altered rhyme will go rhythm, and the verse will halt. And this is where the temperate reformers stop, at the natural limitation of poetry, and well quote M. Michel Bréal:

"Quand un peuple a produit une littérature, quand il a donné des œuvres classiques et fourni sa part au patrimoine intellectuel de

<sup>13</sup> For the history of the rise of the subject, cf. *De l'évolution du vers au dix-septième siècle*, by M. Maurice Souriau professor of French literature in the Faculty of Poitiers.

l'humanité, il est, jusqu'à un certain point, enchaîné par son passé: la solidarité s'impose aux générations nouvelles. Les peuples sans histoire sont à cet égard plus libres; c'est la raison aussi pour laquelle on écrit les patois selon la prononciation du jour. Mais les nations qui n'ont pas attendu jusqu'au moment actuel pour paraître sur la scène du monde sentent qu'elles ont des obligations spéciales: gêne ou soutien, il faut qu'elles en prennent leur parti et qu'elles y fassent honneur.

The physiognomy of the French verse has thus, it will be seen, powerful friends. Perhaps the danger lies in other directions. The sterling literary sense of French writers will eventually correct any poetic extravagances, whose addition threatens to permanently mar the true architectural glory of their versification. But men do not care to wait for the evolution of the future, and to sacrifice the poetic possibilities of their own times during tentative periods. Decadent poets have taken the bit between their teeth, and are profiting by the consternation caused in conservative ranks by the attacks upon cherished systems and the chaos of impending changes. And their excuse is found in the law which rules literature as every other sphere, of a development, one which creates successive schools, formulates certain theories, and which feels a tremendous future as much freer than this present, as this century surpasses others.

Now, if, as M. Psichari in the article referred to points out, the Symbolists have a great mission as a link, at least, in such evolution, their creed and influence will much help or hinder phonetic, and with it poetic reform. Their mystical conceptions, manufactured subtleties, and purposed obscurities are one thing. Their syntactical structure and rehabilitation of an already venerable vocabulary are idiosyncracies not shared by the whole school. But their attitude to the versification is of vast importance, and their main attempts localize around the abandonment of the Alexandrine. Since, as we have seen, the Alexandrine properly analyzed, is a rarity, according again to M. Psichari, the retention of its sign in the mute *e* is a mistake. Slight silence or stress is a sufficient substitution. Tradition trained the ear to this, and by it we unconsciously distinguish between masculine and feminine lines, since we as unconsciously dwell

upon the thirteenth syllable. The use in *encor*, *encore*, both legitimate, is one that might well be generalized. The stress is disappearing, as the spoken language of the stage proves, just as its predecessor the *e* mute has dropped.

The Alexandrine is thus on its last legs, and somewhat resembles, perhaps, the famous drawing of Thackeray, of Louis Fourteenth's grandeur and decadence, perruqued and powdered, and minus those accessories which concealed his decrepitude.

But, on the other hand, is this so? The curious thing is, that every attempt to neutralize the Alexandrine analyzes back into it. Its spell is unbreakable, and every combination, whether of 5-7, 4-8, 8-4, 1-6-5, or even what may be resolved into 4 1/2-4 1/2-3, just as of 6-7, with and without suppression of the mute *e*, resolves into the triumphal tone of France's historic harmony. The principle is thus dual: the Alexandrine is saved. And if the exclusion of the mute *e* does not injure the rhythm, after all, why retain it merely for the eye? Where Symbolist becomes Decadent verse, analysis reveals the interminable lines as merely aggregated older metres.

In the same manner since internal hiatus (*tu-a*, *ni-a*) is permissible, this modern poetry has extended the permission to *tu es*, *tu ailles*, and particularly, has restored assonance. Rhyme is not all. With freedom of its treatment, French poetry might expand into the greater varieties which occur in the poetry of other nations.

Much more might be said. There are the fierce and forcible critiques of Leconte de Lisle, the deification of the Alexandrine by René Ghil, de Hérédia, and Edmond Haraucourt.<sup>14</sup> But, to resume. If we consider the grammatical side discussed at the beginning, in reference to prose-reforms, we are safe in saying, what arguments can consistently oppose the theories advanced? The classicists cry out against a desecration. But the Greek student knows the phoneticism of the Platonic period; the French one recalls the similar system of the early language. So, the San-

<sup>14</sup> Cf. the articles originally published as results of interviews, by Jules Huret, in *L'Echo de Paris*, and then in the book *L'Evolution littéraire*.

skrit itself is based upon such an interpretation, and out of the glorious legacy of a primitive past appears a principle which contravenes no linguistic nor literary development, but assists both. The conservatism of the French Academy which consecrates tardily the results due to literary conflicts its authority has not been able to control, can well take the initiative in accepting and urging such a return to former and to sensible law.

It is, then, because the phonetic reform in prose is practical that it has weight; but also because it includes a great modern question in the ethics of education, and destroys the inculcation of a falseness which the Platonic ideal as put forth in the *Republic* would never have tolerated. To simplify processes to the child's mind, to abolish as far as possible mere memoriter method, to remove misleading analogies, and eradicate false lines in teaching, lack of theory in language, and duplicity in the very atmosphere of the subject, all this, though as it would seem, not very prominent because of the thought of the practical benefits, lends tremendous support to the suggestions of the reformers. And when one adds the tremendous waste of time during which the child crams meaningless and superfluous spellings into an otherwise better employable time usable in expressing his ideas, or in studying sciences and developing the beginnings of his culture, the argument is further strengthened. For what rime or reason can ever explain to a child the reasons for the sentence constructed by Wailly as a proof of pronounciative inanity: Un anachorète vint avec un catechumène chercher M. l'archevêque ou son archidiacre au palais archiepiscopal.

But in adopting such changes, France by that beautiful similarity which perpetually exists between herself and Greece, would then be undergoing a process analogous to the latter's late partly successful attempts to modify its language and change the contemporaneous to the classic.

On the other hand, there is the sphere of poetry, and the effects of phonetic reform therein.

Whether we agree with Sarcey, or believe with M. Psichari, that :

Un idéal vient d'apparaître. On entrevoit un vers aux rythmes les plus variés se succédant dans une même pièce ; chacun de ces rythmes se proportionne au sentiment ou à l'image ; le développement de la strophe n'a d'autre règle que le développement de l'idée. Le rire et les larmes se mêlent : des envolées de poésie côte à côte avec des tristesses. Une ligne de prose parfois viendra à se montrer, pour réaliser enfin le vœu exprimé par Vigny, qui demandait le récitatif après le chant. Il nous faudrait un Heine en vers libres. On n'attend plus que le poète.

The one main and most interesting fact is the perpetuity of literary principles. The poetic reform is back to Ronsard who, after his attempts at Sapphic and polymorphous strophes, settled down to the forms of his *Franciade*. The phonetic reform is back to Ronsard, as we have seen. The assonance is back to the purer phoneticism of more primitive French. And every symbolical theory which is to combine music and metre and meaning, and make of "poetic instrumentation" the medium for sonorous and simple representation of sense by shading of sound, is only a renewal of the scale of historical experiment from the much-derided "grammatical physiology" of Molière's day and description, through the real science of Leibnitz' spoken music and Helmholtz' harmonic vowels, to the pathos of hypothetical theorizers, with their ideas of colored consonants, in the sad little story of Richepin: *Les Quatre R*. In this sense, Symbolism is broader than its narrow whimsicalities, and plays its full part in the evolution of language and metrical literature.

France, then, and Reform which covers the Grammatical and the Philological, the Literature and the art of the Poetic, have a large field of experiment and responsibility open to them. We return to our first statement. The literary laboratory and metric standards in the æsthetics of writing, like their scientific counterparts, are still, for initiative and impetus and enthusiasm of discussion pushed even to acrimony of criticism, found in Paris. As to the particular questions at issue, decisions are difficult. Yet a single key to solution may lie in the common-sense of Somaize's successful phonetic proposer and reformer Roxalie, quoted in his *Dictionnaire des Pretieuses*, for:

"Roxalie dit qu'il falloit faire en sorte que l'on put écrire de mesme que l'on parlait". Or as Voltaire, whose caustic wit, clear example, and sound judgment are, so much needed in this instance, wrote, the fifth of January, 1767, to the Abbé d'Olivet:

J'ai encore une autre représentation à vous faire. Ne serais-je point un de ces téméraires que vous accusez de vouloir changer l'orthographe? J'avoue qu'étant très dévot à saint François, j'ai voulu le distinguer des Français; j'avoue que j'écris *Danois* et *Anglais*. Il m'a toujours semblé qu'on doit écrire comme on parle, pourvu qu'on ne choque pas trop l'usage, pourvu que l'on conserve les lettres qui font sentir l'étymologie et la vraie signification du mot.

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#### POEMS OF SHIRLEY ATTRIBUTED TO CAREW AND GOFFE.

THERE are three poems which appear in *Poems by Thomas Carew, Esq.*, 1640, and in *Poems, etc.*, by James Shirley, 1646. They are: I. *To His Mistress Confined*, beginning: "Think not, my Phoebe, 'cause a cloud;" II. A poem variously entitled: *The Hue and Cry*, or *Love's Hue and Cry*, beginning: "In Love's name you are charged hereby;" and III. A song, beginning: "Would you know what's soft." Besides these early appearances, I. was published in *Festum Voluptatis*, 1639, as by Carew; II. appeared first as a song in Shirley's *The Witty Fair One*, published in 1633, though licensed as early as 1628, and is referable (as will be seen below) to certain earlier sources; whilst III. appeared only as indicated above. There are likewise differences in reading, I. omitting the third of the four stanzas in Shirley's *Poems*; II. showing many differences and ending, in both the *Poems* of Carew and of Shirley, with a conclusion different from the version in the play.

In the works of each poet the three poems occur near together, following I., II., III. in Shirley with no more than the intervention of a short poem between II. and III.; III. coming first in Carew's *Poems*, again with but one poem intervening between it and I. In Shirley's *Poems* these three are amongst the first.

<sup>1</sup> On the authority of Brydges, *Restituta*, iv, 348.

In Carew, on the contrary, they appear towards the end of the volume with some other things, the authorship of which may be doubtful.<sup>2</sup> Carew's volume was posthumous, appearing a year, or perhaps two, after his death; Shirley, one of the most painstaking authors of his day, cherished his literary offspring, and apparently gave them to the press only after careful correction. In a *Postscript to the Reader*, in the edition of his *Poems* under consideration, Shirley writes thus:

"I had no intention upon the birth of these poems, to let them proceed to the public view. . . . But when I observed most of these copies corrupted in their transcripts, and the rest fleeting from me, which were by some indiscreet collector, not acquainted with distributive justice, mingled with other men's (some eminent) conceptions in print, I thought myself concerned to use some vindication, and reduce them to my own, without any pride or design of deriving opinion from their worth, but to show my charity, that other innocent men should not answer for my vanities."<sup>3</sup>

The external evidence in the case then points to Shirley as the author of the three poems in question.

If we consider the poems themselves, while all possess a lyric quality more or less high, all are peculiar and alike in exhibiting a study of previous models, a variation on themes already known, and even at points a reminiscence of phrase and turns of thought. I shall examine each with reference to these qualities:

I. In the first stanza of *To His Mistress Confined* we meet the expression:

Think not. . . . .  
My wandering eye  
Can stoop to common beauties of the sky,

which suggests Sir Henry Wotton's well-known lines, written about 1620:

You meaner beauties of the night,  
. . . . .  
You common people of the sky,

In the same stanza below, we have:

For we will meet  
Within our hearts, and kiss, when none shall see't.  
So in an ode in Davison's *Poetical Rhapsody*, 1602, reasonably attributed to Donne, we find:

By absence this good means I gain,  
That I can catch her,  
Where none can watch her

<sup>2</sup> Cf. certain poems of Herrick therein.

<sup>3</sup> *Works of Shirley*, ed. Gifford and Dyce, vi, 461.



In some close corner of my brain;  
There I embrace and kiss her;  
And so I both enjoy and miss her.

The entire third stanza is modelled on a poem of Campion's *Of Corinna's Singing*, first published in 1601: both are too long to quote here. Indeed other parallels in the same poem might not be far to seek.

II. In *Love's Hue and Cry*, we have a more interesting instance of the art of working originality out of a set model. The first idyl of Moschus, *Ἔρως Δραπετής* (*Amor Fugitivus*) represents Aphrodite as raising a hue and cry after Eros who has run away. She describes the tokens by which Love may be known, and ends by telling her hearer that he may escape Love's deadly bolts, but he must most beware Love's kisses and his gifts. In 1608 Jonson translated this idyl bodily (it had previously been translated by Barnes) and made it a part of his masque for Lord Haddington's wedding. Far later the idyl was much more poetically translated by Crashaw under the title *Cupid's Crier, Out of the Greek*.<sup>4</sup> In the 1619 edition of Drayton's *Poems* is a very pretty poem entitled *The Crier*, plainly suggested by Moschus, but cleverly varied. In it the proclamation made by a lover is general: "Good folk, for gold or hire," he begins; his heart has strayed and he offers a description of the stray with a prayer for its safe return. Lastly comes Shirley—or Carew—with a further variation on the same theme, the poem under discussion. Here the address is, as with Drayton, general; but the culprit is:

A face, that t'other day  
Stole my wandering heart away.

The fair culprit is then described and the end, closely imitating Moschus, assures the hearers that they may possibly escape the effects of the beauty of the fair felon, but that they must beware her voice:

For if your ear  
Shall once a heavenly music hear  
Such as neither gods nor men  
But from that voice shall hear again,  
That, that is she.

III. The third poem under consideration is a direct imitation of the third stanza of Jonson's *Triumph of Charis*, which appeared

<sup>4</sup> See *The Delights of the Muses*, Crashaw, ed. 1858, p. 120, and Jonson, *folio* 1640, i, 152.

first as a song in *The Devil is an Ass*, 1631, acted in 1616. It will be remembered that these familiar lines begin:

Have you seen the bright lily grow  
Before rude hands have touched it;

and close:

Have you felt the wool o' the beaver?  
Or swan's down ever?  
Or have smelt o' the bud o' the briar  
Or the nard i' the fire?  
Or have tasted the bag o' the bee?  
O so white, O so soft, O so sweet is she.

Here is the imitation of Shirley—or Carew:

Would you know what's soft, I dare  
Nor bring you to the down, or air,  
Nor to the stars to show what's bright,  
Nor to the snow to teach you white;  
Nor, if you would music hear,  
Call the orbs to take your ear;  
Nor to please your sense, bring forth  
Bruised nard, or what's more worth;  
Or on food were your thoughts placed,  
Bring you nectar for a taste:  
Would you have all these in one,  
Name my mistress, and 'tis done.<sup>5</sup>

It will be perceived that the method of all of these poems is that of the artist who rings new changes upon themes already in existence, a man who is a student of the past and who profits by the past somewhat to the detriment of his originality. Such a man was Shirley indubitably; and such a man as indubitably Carew was not, whose delicately wrought and finely polished lyrics confess neither the paternity of Jonson nor of Donne, but sparkle with an originality all their own. As to the intrinsic excellence of these three lyrics, the last may be dismissed as certainly not of a high class. The other two are very good in their kind; and if it be objected that they are too good for Shirley, it must be recalled that if Carew is the author of "Ask me no more where Jove bestows," it was Shirley that wrote the immortal lines:

The glories of our blood and state  
Are shadows, not substantial things.

It is worth while to note that these are not the only poems of Shirley which were confused with the work of others. Thus the first song of *The Triumph of Beauty*, "Heighho, what shall a shepherd do," and the verses

<sup>5</sup> Cf. Suckling's parody *The False One* in his play, *The Sad One*, left unfinished, about 1640.

beginning "Now fie on foolish love," both published in Shirley's volume of 1646, appear as incidental lyrics in Thomas Goffe's *Careless Shepherdess*, published in 1656, though first performed far earlier. The latter of these songs varies materially in Goffe's play, appearing there in a longer and superior version. There seems, however, no good reason for depriving Shirley of either of these poems, especially when it is remembered that publishers of the time not infrequently supplied the incidental songs of plays from whatever sources they may have had at hand.

In conclusion it may be noticed that Dyce, who records the fact that the poems discussed in the body of this note appear in the works of both Carew and Shirley, ventures no opinion as to their probable authorship;<sup>6</sup> that Mr. Bullen prints *Love's Hue and Cry* from the play as Shirley's without note or comment;<sup>7</sup> and that Mr. H. C. Hazlitt, of whom it is always difficult to speak with patience, claims all three poems for Carew, whom he happens to be editing; incontinently includes Drayton's *Crier* as a version because it has a similar title, claiming it also for Carew; says that Dyce did not know of the insertion of the *Hue and Cry* in the works of Carew; and, happening on Dyce's notes before his own editorial work was complete, concludes his exhibition of incompetency by eating his own words in his "Index and Notes."

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#### EMILE ZOLA.

IL y a peu d'hommes qui aient autant occupé l'opinion publique de leur personnalité que Zola, et je sais tel libraire des Etats-Unis qui a vendu plus de dix mille exemplaires de certain de ses ouvrages. Si l'on considère maintenant que cinquante pour cent de ses romans se sont vendus hors de France on s'explique qu'il ait été si fort en évidence depuis tantôt vingt ans.

Certains critiques se sont obstinés à ne le considérer que comme un mystificateur qui a réussi à se "faire des rentes" aux dépens du

<sup>6</sup> *Works of Shirley*, vi, 409-411.

<sup>7</sup> *Lyrics from the Dramatists of the Elizabethan Age*, p 178.

bon public . . . c'est, disent-ils, un homme qui n'a fait que de médiocres études et qui s'est jeté dans les lettres pour y exploiter les mauvaises passions de ses semblables et arriver ainsi à la fortune. D'autres, ses admirateurs (et le nombre en a beaucoup diminué), ne veulent voir en lui que le grand prêtre d'une école de littérature. Zola immoral, s'écrient-ils, mais que direz-vous des écrits de Brantôme, de Boccace, de la reine de Navarre; de ceux de Rabelais, des contes de la Fontaine et même de certaines des œuvres de Shakespeare? Ils pensent avec le Curé de Meudon qu'il ne faut pas juger la noix d'après son brou, mais qu'il la faut briser pour arriver au fruit, et le fruit c'est, selon eux, une étude consciencieuse, profonde, infiniment analytique et différenciée de l'humanité, de ses faiblesses, de ses passions et de leurs effets tant au point de vue héréditaire qu'au point de vue social.

Une troisième classe de littérateurs pensent que Zola n'est qu'un homme à l'âme débordante de "splénétique rancœur" dont les premières impressions dans la vie ont été mauvaises et qui ne veut voir dans ce monde que misères et douleurs. Avouons-nous que les uns ni les autres ne nous intéressent et que, selon nous, on ne saurait juger notre auteur qu'au point de vue de l'art. Qu'il soit un mystificateur, un observateur sans égal ou un abominable pessimiste, peu importe, et toute la question se résume à ceci: Le naturalisme en littérature peut-il être considéré comme un art? Si l'on s'en rapporte aux écrivains d'il y a vingt-cinq ans, voire même à beaucoup de ceux de nos jours, le naturalisme serait tout simplement "l'abomination de la désolation." "L'art, a dit G. Sand, n'est pas une étude de la réalité positive, mais une libre recherche de la vérité idéale." "Il n'est pas d'art naturaliste, a ajouté Anatole France, il n'en fut et n'en sera jamais; les termes d'art et de nature sont contradictoires."

Notre auteur au contraire affirme que "l'art consiste à étudier l'homme tel qu'il est, non plus le pantin métaphysique, mais l'homme physiologique, déterminé par le milieu, agissant sous le jeu de tous ses organes. . . . Qui dit psychologue dit traître à la vérité."

Plaçons-nous, si vous le voulez bien, à son

point de vue et voyons s'il est resté fidèle aux théories qu'il s'était tracées.

L'œuvre principale de Zola c'est: "Les Rougon-Macquart, histoire naturelle et sociale d'une famille sous le second empire." Il convient de remarquer d'abord que *Le Docteur Pascal*, le dernier ouvrage de la série, n'ayant paru qu'en 1893, l'auteur s'est trouvé dépeindre des personnages et des conditions sociales qui avaient cessé d'exister depuis près d'un quart de siècle. Or, depuis cette époque, le monde a marché et comme Zola vit depuis des années loin de Paris, en ermite, dans une solitude farouche et qu'il n'a pour conseillers que les souvenirs et les impressions de sa jeunesse, il s'en suit que l'observation directe et récente fait évidemment défaut dans ses romans. Il voit les choses comme elles étaient il y a longtemps déjà, il rétrécit ainsi à plaisir son horizon, il amoindrit démesurément sa perspective sans s'apercevoir que le monde est infiniment plus vaste, plus varié et que selon l'expression de Renan "notre siècle n'aura probablement pas été le plus grand mais qu'il sera tenu sans doute pour le plus amusant des siècles."

L'impression (dirai-je la sensation?) qui se dégage de la lecture de n'importe quel livre de Zola est une impression d'exagération. Quand on a fini un de ses ouvrages, on est abasourdi, écrasé, anéanti mais on se dit: tout cela n'est pas vrai. Zola est avant tout un "outrancier," tout chez lui est hyperbolique, tout vit d'une vie surhumaine, terrible, et il n'est pas conséquemment un romancier véridique quoique ce soit là sa grande prétention.

Un autre point sur lequel il importe de faire la lumière, c'est que tous ou presque tous ses personnages parlent la même langue, se servent des mêmes expressions brutales et grossières. Etrange monde où les ouvriers (*l'Assommoir*), les artistes (*l'Œuvre*), les bourgeois (*Pot-Bouille*), les mineurs (*Germinal*), les paysans (*la Terre*), les commerçants (*Au Bonheur des Dames*), etc., s'expriment de la même manière, où ne se trouve qu'à de rares intervalles un personnage respectable . . . *apparent rari nantes in gurgite vasto*. Et ses "choses" nous paraissent vivre d'une vie plus réelle que ses "marionnettes humaines" en

ce sens que les objets ne pouvant être vus que sous l'aspect qu'ils ont réellement, il en découle, qu'étant donné le talent de description de l'auteur, ils nous parlent davantage à l'âme par la raison bien simple qu'ils ne sauraient être faussés par l'écrivain. Un paysage, une mine, une locomotive, un magasin ne sauraient être autre chose que ce qu'ils sont, tandis que, par sa persistance à ne vouloir voir les hommes que par leurs mauvais côtés, les personnages des *Rougon-Macquart* nous fatiguent d'abord, nous répugnent ensuite mais ne nous émeuvent jamais.

Et avec tout cela, Zola est un grand artiste et un grand travailleur. Une de ses vertus, c'est la vigueur infatigable et patiente. Quand on songe à l'immense labeur qu'a accompli cet homme de cinquante et quelques années (il est né en 1840) on demeure stupéfait, on est selon l'expression de Bossuet "confondu par la grandeur du sujet."

*Les Rougon-Macquart* comprennent vingt volumes de quatre cent cinquante pages en moyenne; ses autres ouvrages en forment vingt autres: c'est donc un ensemble de quarante volumes représentant au total environ dix-huit mille pages. Si l'on considère que chaque page imprimée correspond à quatre pages manuscrites, on en arrive au chiffre énorme de soixante-douze mille pages, sans compter les innombrables articles de journaux qui, réunis, formeraient probablement quinze tomes de plus.

Son style? Il n'est pas toujours impeccable, on y rencontre des phrases mal construites, des provincialismes; mais les tableaux qu'il nous donne sont largement brossés témoin cette description d'une journée d'hiver à Paris:

"Sur la ville, un ciel bleu, sans une tache, se déployait. C'était un bleu limpide, très pâle, à peine un reflet bleu dans la blancheur du soleil. L'astre, bas sur l'horizon, avait un éclat de lampe d'argent. Il brûlait sans chaleur, dans la réverbération de la neige, au milieu de l'air glacé. De vastes toitures, les ardoises des maisons étalaient des draps blancs ourlés de noir. Le carré du champ-de-Mars déroulait une steppe où des points sombres, des voitures perdues, faisaient songer à des traîneaux russes filant avec un bruit de clochettes; tandis que les ormes du quai d'Orsay rapetissés par l'éloignement, alignaient des floraisons de fins cristaux, hérissant leurs aiguilles. Dans l'immobilité de cette

mer de glace, la Seine roulait des eaux ter-reuses, entre des berges qui la bordaient d'hermine; elle charriait depuis la veille, et l'on distinguait nettement, contre les piles du pont des Invalides, l'écrasement des blocs s'engouffrant sous les arches. Puis, les ponts s'échelonnaient, pareils à des dentelles blanches, de plus en plus délicates, jusqu'aux roches éclatantes de la Cité, que les tours de Notre-Dame surmontaient de leurs pics neigeux. D'autres pointes, à gauche, trouaient la plaine uniforme des quartiers. Saint-Augustin, l'Opéra, la tour Saint-Jacques, étaient comme des monts où règnent les neiges éternelles; les pavillons des Tuileries et du Louvre, reliés par les nouveaux bâtiments, dessinaient l'arête d'une chaîne aux sommets immaculés. Et c'étaient encore les cimes blanchies des In-valides, de Saint-Sulpice, du Panthéon pro-filant sur l'azur un palais du rêve, avec des revêtements de marbre bleuâtre. Pas une voix ne montait. Des rues se devinaient à des fentes grises, des carrefours semblaient s'être creusés dans un craquement. Les nappes de neige, ensuite, se confondaient, se perdaient en un lointain éblouissant, en un lac dont les ombres bleues prolongeaient le bleu du ciel. Paris, immense et clair, dans la vivacité de cette gelée, luisait sous le soleil d'argent.<sup>1</sup>

ou encore il évoque devant nos yeux l'un de ces magasins gigantesques, produits de la prodigieuse activité de notre époque :

"En bas continuait le remous de la foule, dont le double courant d'entrée et de sortie se faisait sentir jusqu'au rayon de la soie : foule très mêlée où pourtant l'après-midi amenait davantage de dames, parmi les petites bourgeoises et les ménagères; beaucoup de femmes en deuil, avec leurs grands voiles; toujours des nourrices fourvoyées, protégeant leurs poupons de leurs coudes élargis. Et cette mer, ces chapeaux bariolés, ces cheveux nus, blonds ou noirs, roulaient d'un bout de la galerie à l'autre, confus et décolorés au milieu de l'éclat vibrant des étoffes. On ne voyait de toutes parts que les grandes pancartes, aux chiffres énormes, dont les taches crues se détachaient sur les indiennes vives, les soies luisantes, les lainages sombres. Des piles de rubans écornaient les têtes, un mur de flanelle avançait un promontoire, partout les glaces reculaient les magasins, reflétaient des étalages avec des coins du public, des visages renversés, des moitiés d'épaules et de bras; pendant que, à gauche, à droite, les galeries latérales ouvraient des échappées, les enfoncements neigeux du blanc, les profondeurs mouchetées de la bonneterie, lointains perdus, éclairés par le coup de lumière de quelque baie vitrée,

et où la foule n'était plus qu'une poussière humaine. Puis, lorsqu'on levait les yeux, c'était, le long des escaliers, sur les ponts volants, autour des rampes de chaque étage, une montée continue et bourdonnante, tout un peuple en l'air, voyageant dans les décou-pures de l'énorme charpente métallique se dessinant en noir sur la clarté diffuse des vitres émaillées. De grands lustres dorés descendaient du plafond; un pavoisement de tapis, de soies brodées, d'étoffes lamées d'or, retombait, tendait les balustrades de bannières éclatantes; il y avait d'un bout à l'autre, des vols de dentelles, des palpitations de mous-seline, des trophées de soieries, des apothéoses de mannequins à demi vêtus; et, au-dessus de cette confusion, tout en haut, le rayon de la literie, comme suspendu, mettait des petits lits de fer garnis de leurs rideaux blancs, un dortoir de pensionnaires dormait dans le piétinement de la clientèle, plus rare à mesure que les rayons s'élevaient davantage."<sup>2</sup>

Quelquefois il excelle à dépeindre d'un trait de plume; une phrase souvent contient tout un tableau :

"La Comtesse de Beauvilliers était une grande femme maigre de soixante ans, toute blanche, l'air très noble, un peu surannée. Avec son grand nez droit, ses lèvres minces, son cou particulièrement long, elle avait l'air d'un cygne très ancien d'une douceur désolée."<sup>3</sup>

Il lui arrive de trouver des accents profonds pour nous raconter la mort d'un animal (voir la mort du cheval de mine dans *Germinal*), mais, somme toute, c'est l'exagération qui domine et notre auteur n'est pas un romancier naturaliste si l'on doit entendre par ce terme *l'étude de la nature telle qu'elle est sans ornements et sans restrictions*; c'est un poète au sens étymologique du mot, c'est un créa-teur pour qui tout se matérialise et s'exaspère, c'est un génie triste et robuste qui a le don de la vision concrète et démesurée. C'est un poète aussi dans ce sens que, comme eux, il se plaît à l'accumulation des détails. Comme eux il donne la vie aux êtres inanimés, (voir dans la *Bête humaine* l'accident de chemin de fer, et dans *Germinal* la description de la machine d'épuisement de la mine), et pour bien nous le faire entendre, il n'hésite pas aux répétitions qui à chaque page se retrouvent sous sa plume comme le "Leitmotiv" des mé-

<sup>1</sup> Une Page d'Amour.

<sup>2</sup> Au Bonheur des Dames.

<sup>3</sup> L'Argent.

lodies allemandes ou le πολυφλοβοιο Θαλάσση; de l'Iliade.

Pour nous résumer nous croyons qu'un de ses critiques s'est trouvé bien près de la vérité quand il a défini les *Rougon-Macquart* "une épopée pessimiste de l'animalité humaine."<sup>4</sup>

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## THE DIALECT OF THE RIES.

### I. GEOGRAPHY AND ETHNOGRAPHY.

THE Ries is a district situated in the south-western part of Germany a few miles north of the Danube, the greater part belonging to the kingdom of Bavaria, the north-western part to the kingdom of Württemberg. It is a concave plain about fifty to sixty miles in circumference, including the towns: Oettingen, Wemding, Harburg on the one side (northeast and southeast), and Deggingen, Kirchheim, Marktöffingen on the other side (southwest and northwest).<sup>1</sup>

The Ries with its surrounding hills forms a beautiful landscape. The plain stretches out before us like the surface of a lake, bounded on the west, near the city of Bopfingen in Württemberg, by the so-called 'Haertsfeld,' a tableland covered by a forest, on the north-

#### 4 ŒUVRES DE ZOLA.

#### LES ROUGON-MACQUART,

HISTOIRE NATURELLE ET SOCIALE D'UNE FAMILLE SOUS LE SECOND EMPIRE;

La Fortune des Rougon, La Curée, Le Ventre de Paris, La Conquête de Plassans, La Faute de l'Abbé Mouret, Son Excellence Eugène Rougon, L'Assommoir, Une Page d'Amour, Nana, Pot-Bouille, Au Bonheur des Dames, La Joie de Vivre, Germinal, L'Œuvre, La Terre, Le Rêve, La Bête Humaine, L'Argent, La Débâcle, Le Docteur Pascal.

#### ROMANS ET NOUVELLES.

Thérèse Raquin, Madeleine Férat, La Confession de Claude, Contes à Ninon, Nouveaux Contes à Ninon, Le Capitaine Burle, Naïs Micoulin, Les Mystères de Marseille.

#### ŒUVRES CRITIQUES.

Mes Haines, Le Roman Expérimental, Les Romanciers Naturalistes, Le Naturalisme au Théâtre, Nos Auteurs Dramatiques, Documents Littéraires, Une Campagne, 1880-1881.

#### THÉÂTRE.

Thérèse Raquin.—Les Héritiers Rabourdin.—Le Bouton de Rose. Lourdes, (*en préparation*), Rome, Paris.

<sup>1</sup> Cf. Monninger, *Das Ries*, p. 1 ff.

ern end of which stands the hills Ipfl (frequently called the 'Nipf'), Flochberg with the ruins of an old castle on its summit, Blasienberg and Hohenbaldern, like sentinels guarding the Swabian Jura. The Southern boundary is a range of hills including the Rauhe Wanne (near Bollstadt) which is the highest, and those of Bock, Huehnerberg and Rollenberg near Harburg. On the east rises the Hahnenkamm which is the most Western line of the Frankish Jura. On the north is the Hesselberg, like a landmark between the Frankish plains and Swabia.

The Ries is intersected by two ranges of hills. The Western series runs like a tongue of land from the 'Albuch' and 'Schoenefeld' as far as the river Eger. Its several heights are called Adlersberg, Stofelsberg and Henkelberg (Marienhöhe). The Eastern range consists of the elevations Spitzberg, Schlossberg of Alerheim and Wennenberg between the rivers Eger and Woernitz. The greater river, which runs through the Ries is the Woernitz, already mentioned. In the ninth century it was called Warinza, in the eleventh Werinze, in the year 1262 Wernze.<sup>2</sup> The other is the Eger, less important as to its size, as it is only a tributary of the Woernitz, but more important as to its name which occurs already in documents as early as 760. According to Eccard,<sup>3</sup> in the year 760, king Pipin granted to the cloister Fulda a "villa, quæ dicitur Thininga (which is doubtless the village Deiningen near Nördlingen) sitam in pago Rezi super fluvio qui vocatur Agira (Eger)."

The origin of the name Ries according to Professor Mayer (see *Ortsnamen im Ries*, p. 10) is uncertain. He asserts, as the result of his investigations, that the oldest forms of this name are:

"*Rezi* anno 742, *Riezha* 8th century, *Rehtsa* 866, *pagus Retiensis* 898, *pagus Riezzen* in 1007, *Rhecia* 1016, *pagus Rieze* 1030, *Riez* 1188, *Retia* 1248, *Rieshâlde*—the range of hills on the Southern boundary of the Ries—1258, *Recia* and *Riess* 1429."

In my opinion these forms compel us to connect the name *Ries* with the old Roman pro-

<sup>2</sup> Cf. Mayer, *Ortsnamen im Ries*, p. 19.

<sup>3</sup> Cf. Schmeller, *Bayr. Wb.* ii, F. or i, 570, p. 149.

vince *Rætia* (Rhætia).<sup>4</sup> We have no reason to doubt that the name *Ries* is derived from the Roman *Rætia*, that province in which was situated the famous colony Augusta Vindelicorum, the present city of Augsburg, which in the sixteenth century still belonged to the *Ries*.<sup>5</sup>

The capital of the present *Ries* is Nördlingen. A document of 898 (codex diplom. Ratisb.) mentions the "curtis Nordilinga in pago Retiensi constitutam."<sup>6</sup>

Already in the times of the Romans a network of roads covered the *Ries*. The present roads, it is said, are built on the old ones. One of the most important was the highway, which coming from Aalen (ancient Aquileja), enters the *Ries* near Bopfingen, the converging point of five Roman streets. Then, after leaving the *Ries*, it turns eastward to Itzing (Iciniacus) passing the towns of Maihingen (Septemiaci), Oettingen (Losodica), and the Markhof (Medianus) between Harburg and Wemding. The *limes*, which is the Roman boundary line and to which many towers and castles were adjoined, is near the *Ries* and is at present being uncovered by archæologists. Interesting fortified camps (*castella*) have been discovered in the neighborhood of the district (near Wassertruedingen, Weissenburg a. S.). From all this we may conclude with certainty, that *Rhætia* and *Ries* are identical; *Rhætia* > *Ries* = *Græcus* > *Griechen*.

When Prof. Mayer (p. 11) remarks, that the name *Rætia* is generally believed to come from the celtic root *rait* which means 'a mountainous country,' a meaning which he thinks is incompatible with the fact that the present *Ries* is a plain, we cannot but remind him of his own statement, that the territory of the old Rhætia was an immense one, extending "vom Kanal und dem atlantischen Ozean bis an das Nilthal." It is, however, not necessary to say how far the boundary of ancient *Rætia* extended. To investigate this is not the purpose of the present article. The *Ries* of today cer-

4 Cf. the chapter on the *Ræti*, *Vindelici*, in Zeus, *Die Deutschen und die Nachbarstämme*, München, 1837, pp. 229 ff. and L. Steub, *Ueber die Urbewohner Rætiens und ihren Zusammenhang mit den Etruskern*, München, 1843, pp. 2 and 20 ff.

5 Cf. Schmeller, *Bayr. Wb.*, ii, p. 149.

6 Cf. Schmeller, *ibid.*, p. 149.

tainly belonged to the ancient province of *Rætia*, but the fact that it is a plain and covers such a small territory could have had no bearing on the meaning of the name *Rætia*, especially if ancient *Rætia* contained many mountains and plains. There is, therefore, no inconsistency in deriving the word *Ries* from *rait*.

To look, as Mayer does, for a German origin of the word *Ries* in O. H. G. *hriot*, M. H. G. *riet*, meaning 'reed,' 'marshy ground,' is more than useless. Perhaps the *Ries* was at one time a lake or a swamp, but this must have been many centuries before the O. H. G. *hriot* originated. Moreover the change from *riot*, *riet* to *Ries* would be a philological enigma;<sup>7</sup> if a change from *t* to *s* took place, it had to take place in the O. H. G. period.

The 'Riesgau' was governed by courts in the name of the king. The noblemen who lived within the *Ries* were subject to the same government. From this the old 'Gau' developed gradually the hereditary counties. This estate of the *Ries* was divided up among the courts of Oettingen—who resided in Oettingen, Wallerstein, and Harburg—the Reichstaedte Nördlingen and Bopfingen, the Deutsche Orden, the Augsburger Hochstift, several rich cloisters, and some famous noble families, among which the family of Huernheim ranks first.

By the establishment of the Rhenish Confederation on July 12, 1806, the county of Oettingen (Oettingen-Spielberg and Oettingen-Wallerstein) was made a *Fuerstentum* ('principality') and came under the supremacy of the crown of Bavaria. As already mentioned only a small part of the Northern and Western *Ries* belongs to Württemberg.<sup>8</sup>

The population numbers about 30,000, Protestants, Catholics and a few hundred Jews. The number of villages, small cities and towns is said to be about ninety,<sup>9</sup> not including the innumerable Höfe and Weiler ('hamlets'). The most of the *Rieser*, as the inhabitants of this district are called, are peasants, showing a remarkable conservatism in every respect and not least in their dialect.

7 Cf. Schade, *Althochdeutsches Wörterbuch*, p. 424.

8 Cf. Monninger, *Das Ries*, p. 5, and Separatabdruck aus T. Rufs, *Bayrische Heimatskunde* i, p. 10.

9 Cf. G. Iakob, pp. 4 ff.

## II. LITERATURE OF THE DIALECT OF THE RIES.

The publications in the dialect of the Ries are rather numerous considering the size of the district. The following is a list of them:

1. Schmeller's *Die Mundarten Bayerns* (München, 1821; pp. 544, ff.) contains the following pieces:
  - a. Brief eines Rieser Bauern an seinen Schwager.
  - b. Das zerstörte Luftschloss.
  - c. Der Kranke und der Arzt.
  - d. Stückerle oder Schelmeliedle.
  - e. Kinderliedchen.
 Of (e) there is also a reprint in Schmeller's *Bayr. Wb.*, p. 624, with a few notes.
2. *Ende gut, alles gut*, by Melchior Meyr, the only one of his *Erzählungen aus dem Ries* (Leipzig, Brockhaus: 1856. 4th edition, 1894) written in the dialect. Melchior Meyr was born June 28, 1810, in the village of Ehringen near Nördlingen, studied philosophy at Munich and Heidelberg, went to Berlin 1840, where he lived as a journalist until 1852. He cultivated a close acquaintanceship with Friedrich Rückert. In 1852 he went to Munich, where he died April 22, 1871.<sup>10</sup> A few years after his death the city of Nördlingen erected to his memory a monument before the Reinlinger Thor.
3. *Gedichte in Rieser Mundart* by Johannes Kähn. With a criticism by Melchior Meyr. 3d ed. Nördlingen, 1894.
4. *Riaser Gwächs*. Ein Abschiedsgruss an das Ries by Michael Karl Wild. Nördlingen, 1880.
5. *Allerlo!*; *Gedichte in Rieser Mundart* by G. Jakob. Nördlingen, 1893. G. Jakob is still living in Nördlingen, and publishes from time to time poems in this dialect.

By comparing these publications with one another it is difficult for a non-Rieser to gain a correct idea of the dialect, as the spelling adopted is, of course, not always accurately

<sup>10</sup> Cf. von Bothmer und Moriz Carriere, Leipzig, 1874. *Aus seinem Nachlasse und aus der Erinnerung herausgegeben*.

phonetic. All the authors come from the vicinity of the city of Nördlingen.

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### NOTE TO RACINE'S "IPHIGÉNIE,"

*Act I, sc. 1, v. 91.*

THERE is a passage in Racine's "Iphigénie" that commentators generally have failed to explain except as a slip on the part of the author. The entire passage reads:—

Je me rendis, Arcas; et vaincu par Ulysse,  
De ma fille, en pleurant, j'ordonnai le supplice.  
Mais des bras d'un mère il fallait l'arracher.  
Quel funeste artifice il me fallut chercher.  
D'Achille, qui l'aimait, j'empruntai le langage.  
J'écrivis en Argos, pour hâter ce voyage,  
Que ce guerrier, pressé de partir avec nous,  
Voulait revoir ma fille, et partir son époux.

The difficulty arises in the interpretation of the third line of this passage:

*Mais des bras d'une mère il fallait l'arracher.*

This verse passes unnoticed in Mesnard's edition of Racine's works in the series of "Les Grands Ecrivains de la France." Lanson, however, in his separate edition of the play, says:

Racine suit ici Euripide, qui montre Agamemnon surpris de l'arrivée de Clytemnestre. Mais, par une légère inadvertance, il oublie que Agamemnon n'attend que sa fille, et il lui fera dire au vers 129:

Prends cette lettre, cours au-devant de la reine.

Lanson would seem himself to be at fault in supposing that Agamemnon awaits his daughter only, for in verse 149 the mother is mentioned again:

Pour renvoyer la fille et la mère offensée.

These allusions to the mother's coming, occurring within twenty lines of each other, show conclusively, on the contrary, that Racine does not follow Euripides in this matter, but expects Iphigenia to come to Aulis duly accompanied by Clytemnestra. Yet Lanson is absolutely right when he goes on to remark:

Et l'artifice qu'il a prêté à Agamemnon n'était que pour faire venir Iphigénie au camp, et non pour la séparer de sa mère.

Bernardin, also, calls attention to the verse as containing a "strange inadvertence" al-



though he does not state in what respect. He simply says:

*Etrange inadvertance*: Agamemnon dira plus loin qu'il attend Clytemnestre en même temps qu'Iphigénie.

Gasté, on the other hand, draws a distinct parallel:

Dans Euripide, Agamemnon (vers 99-100) écrit à Clytemnestre d'envoyer au plus tôt Iphigénie pour la donner en mariage à Achille. Agamemnon suppose qu'Iphigénie viendra seule. Aussi est-il très étonné de voir arriver Clytemnestre, sans être mandée (v. 456-457.)— Dans Racine, rien n'indique qu'Agamemnon attende Iphigénie sans sa mère, puisqu'au vers 129, il dit à Arcas:

Prends cette lettre, cours au-devant de la reine.

Racine, au vers 91, a donc commis *une singulière inadvertance*, qu'on ne peut comprendre qu'en supposant qu'il a, tout en écrivant cette scène, modifié son plan primitif.

Geoffroy had already advanced the same opinion:—

Ce vers est *une inadvertance* de Racine; partout ailleurs il suppose que l'intention d'Agamemnon était que Clytemnestre accompagnât sa fille en Aulide. Dans la même scène on lit:

v. 129 Cours au-devant de la reine.

Dès que tu la verras défends-lui d'avancer.

v. 149 Pour renvoyer la fille et la mère offensée.

Chez Euripide, Agamemnon ne mande point Clytemnestre, mais lui ordonne seulement d'envoyer sa fille en Aulide.

All agree, therefore, in accusing Racine of an *inadvertance*,—Lanson through a misconception of his own, Bernardin without attempting to enter into any explanation, and the rest because they interpret the verse to mean: "I had to separate mother and daughter in the land of Argos and induce the latter to come here alone."

In point of fact, the verse in question,

Mais des bras d'une mère il fallait l'arracher,

bears no reference whatsoever to Iphigenia's journey from Argos to Aulis. It is intimately connected in thought with the verse next preceding, and expresses what to Agamemnon's mind will be the most difficult circumstance attending the sacrifice. In fact, in his mental attitude toward this difficulty, he prefers to look upon it as a thing of the past, when at the fatal moment he had to wrest

Iphigenia from her mother's embrace.

It is Clytemnestra whom Agamemnon most fears, and this fear never leaves him, for he says:

v. 147 D'une mère en fureur épargne-moi les cris.

v. 394 Laissez-moi de l'autel écarter une mère.

v. 793 M'en croirez-vous? Laissez, de vos femmes suivie,  
A cet hymen, sans vous, marcher Iphigénie.

v. 809 Madame, au nom des dieux auteurs de notre race,  
Daignez à mon amour accorder cette grâce.  
J'ai mes raisons.

v. 817 Vous avez entendu ce que je vous demande,  
Madame, je le veux, et je vous le commande.  
Obéissez.

Clytemnestra on her side justifies Agamemnon's fears, and in fact she repeats his very words when she exclaims toward the end of her long tirade in the famous fourth scene of act iv:

v. 1312 Des mes bras tout sanglants il faudra l'arracher.  
Aussi barbare époux qu'impitoyable père,  
Venez, si vous l'osez, l'arracher à sa mère.

And immediately afterwards Agamemnon soliloquizes:—

v. 1317 A de moindres fureurs je n'ai pas dû m'attendre,  
Voilà, voilà les cris que je craignais d'entendre.

The artifice, as Lanson correctly states, was merely to bring Iphigenia to the camp, and nothing is said about physical separation from her mother. Racine expects mother and daughter to come together to Aulis, and in breaking with Euripides in this particular he takes naturally into account—and his critics should have done the same—that there would have been a manifest impropriety in conveying to a French audience the impression, even momentary, that Iphigenia was to travel away from home unattended by her mother.

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#### ADDITIONAL NOTE ON THE ORDER OF THE *Canterbury Tales*.

SOME objections have been offered to the use I have made in a former article<sup>1</sup> of several lines in the *Shipman's Prologue*. The Shipman says that he will tell a merry tale,

<sup>1</sup> Arrangement of the *Canterbury Tales*; MOD. LANG. NOTES, May, 1895.

But it shal nat ben of filosofyhe,  
Ne phislyas, ne termes queinte of lawe;  
Ther is but litel Latin in my mawe.

B 1188-90.

"Now 'phislyas' [=physician or physic] and 'termes queinte of lawe,'" I said, "seem to point directly at the Doctor and the Man of Law, and 'of philosophy' very fitly characterizes the *Pardoner's Tale*."

Mr. Furnivall says he thinks it is the duty of all students of Chaucer to accept this suggestion, since the one defect in the grouping of the *Canterbury Tales* is thus remedied; but he continues:—

"Were it not for this sense of duty I should take as an instance of American humour Mr. Shipley's calling the Pardoner's Tale of the Three Rioters one of 'philosophy'; I should want 'phislyas' to mean medical remedies; and I should point out that neither the Doctor nor the Man-of-Law uses any terms of physic or law.

If there is any Tale which may be fairly called one of philosophy, it is the Tale of Melibe; and as there are in it physicians, surgeons, advocates, and Latin words—'causes whiche that clerkes clepen *Oriens* and *Eficiens* and *Causa longinqua* and *Causa propinqua*,' besides englishings from Ovid, Cicero, Petrus Alphonsus, etc., while the whole tale is from the French version of the *Liber Consolationis et Consilii* of Albertanus Brixiensis, I think one may fairly hold that, if the Shipman alludes to any tale, he does so to Chaucer's Tale of Melibe. It would be just like Chaucer's fun to make the Shipman chaff him—who was to tell the next tale but one."

Now every objection Mr. Furnivall makes to my use of the Shipman's words would hold good here also (not considering just now the question of the tale being one 'of philosophy.') *Melibe* truly contains physicians, surgeons, and advocates, but they speak only a few lines, giving advice to Melibe, and use no terms of physic or law; the Latin words quoted are all that the tale contains. 'Phislyas' and 'termes queinte of lawe' I took to refer more to the speaker than to his story, but still further justification for my interpretation of the lines may be found. The words of the Host to the Physician (C 301-317) contain many medical terms—"thyne urinals and thy

<sup>2</sup> Mr. J. H. Hessels assures me that he has scarcely any doubt but that I am perfectly right in my interpretation of 'phislyas.'

<sup>3</sup> In *The Academy* for Oct. 12, 1895, p. 297.

Iordanes, thyn Ypocras, and eek thy Galianes"  
—and the *Man of Law's Tale* has the following lines:—

And in encrees of Cristes lawe dere,

B 237

The holy lawes of our Alkaron,

B 332

Than Makometes lawe out of myn herte,

B 336

and

What shulde us tyden of this newe lawe.

B 337

Moreover the first part of the *Tale of Constance* turns on the difference between Christian and Mohammedan law (B 218-224); this difference is a bar to the marriage of Constance and the Sultan and upon this the catastrophe depends.

'Of philosophy' may, it is true, be fitly applied to *Melibe*, but I still think it also 'fitly characterizes' the *Pardoner's Tale*. The *Century Dictionary* gives four meanings of 'philosophy' in Middle English:—moral philosophy, natural philosophy, any special science (as alchemy), theology; with the first of these meanings I would connect our reference.

The *Pardoner's Tale* (his whole discourse, not his story merely) is nothing but a sermon against drunkenness and gluttony (C 463-588), gambling (C 589-628), and swearing (C 629-659), followed by a story to illustrate his text—the story of the three rioters guilty of the triple count of sin, who are led to murder each other through their covetousness. No stretching of conscience is needed to call this ethical; the Shipman was right in calling it 'of filosofyhe,' a meaning moral philosophy; it is the 'moral tale' promised by the Pardoner himself (C 460) in accordance

<sup>4</sup> Chaucer's use of the word philosophy (or philosopher) is worthy of note; I find the word occurring elsewhere in the *Canterbury Tales* twenty-four times (not including B 2252, where it is interpolated). In eleven of these examples the meaning is clearly alchemy (or alchemist); they are all in the *Canon's Yeoman's Tale*:—G 862, 1058, 1122, 1139, 1373, 1394, 1427, 1434, 1444, 1464, 1473. Twice the meaning seems to be astrology (astrologer):—B 310 and E 34 (see note by Skeat, *Oxford Chaucer*, v, p. 342). From these meanings to the more general one, 'magician,' is only a step; four occurrences, all in the *Franklin's Tale*:—F 1561, 1572, 1585, 1607. In the seven remaining examples philosophy means natural science or moral science and philosopher is used correspondingly:—A 295, 267 (a play on two meanings), 645; B 25; G 113; I 669, 805.

with the demand of the other pilgrims,—“Tel us som moral thing, that we may lere som wit” (C 325).

The most serious objection to applying the words of the Shipman to *Melibe* is that the Shipman would then be made to refer to what had not taken place, and we can hardly suppose that he would chaff Chaucer about his story before he had told it. Closer study has strengthened my former opinion, that the proper place for the Doctor-Pardoner group is before the *Man of Law's Tale*. I said that this position was airily half-proposed by Koch, but I inadvertently omitted to do Mr. F. G. Fleay the justice of stating that it was first suggested by him<sup>6</sup> (it is a bare suggestion) in the *Folk-Lore Record*, 1879, vol. ii, p. 162, almost hidden under a mass of ‘Folk-Lore from Chaucer.’

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#### CONTRIBUTIONS TO A BIBLIOGRAPHY OF RACINE.

SPECIAL students of Racine are aware of the inadequacy of bibliographical aid for the study of this author. For Molière there exists the bibliography of M. Lacroix, for Corneille that of M. Picot. For Racine the latest and most extensive collection of material is contained in the *Notice bibliographique* of M. Mesnard.<sup>1</sup> It is true that some years ago it was announced that M. Picot, the author of the *Bibliographie cornélienne*, intended to prepare a similar work for Racine; but in answer to an inquiry, he wrote that he had entirely abandoned this idea. It is very probable, therefore, that for many years to come the bibliography of M. Mesnard will remain the chief authority for reference on this subject.

Of the sixty-seven pages of this bibliography the first fifty-eight are devoted to Racine's own works, while only the last nine pages, containing ninety-nine numbers, enumerate works on Racine. A few years ago I had special occasion to use this latter part of the bibliography, extending to the year 1887, and I

<sup>5</sup> See my former article, Note 34.

<sup>6</sup> Mr. Fleay calls my attention to this in a letter to *The Academy* for Oct. 26, 1895, p. 343.

<sup>1</sup> Vol. vii, pp. 377-444 (*Grands Écrivains de la France*).

soon became aware of its many omissions, especially, but by no means exclusively, with reference to German contributions to Racine literature. Lists of additions accumulated rapidly, and I intended to complete and revise them at some library especially equipped for such work. Just then, however, I had to discontinue this line of study. So I abandoned my plan, but tried to interest somebody else in the subject. Not successful in this effort I have decided to publish the material in hand, believing that, in spite of necessary shortcomings, these additions to M. Mesnard's bibliography may be of some help to special students of Racine.

With very few exceptions, only works expressly referring to Racine have been enumerated. Of articles in journals and magazines only the more important have been quoted. For works on both Racine and Corneille, M. Mesnard refers to the edition of Corneille by Marty-Laveaux; even more complete is the list in Picot.<sup>2</sup> Also for works of a general character (encyclopædias, biographical dictionaries, histories of literature, etc.) it will occasionally be helpful to refer to M. Picot's work.<sup>3</sup>

In many instances I was unable to gain access to the works mentioned. The fact that in such cases the titles have been quoted at second-hand, may account for the occasional lack of uniformity in the data given. The arrangement of titles is alphabetic, according to the names of authors (if they are known). I also consider it necessary to state that the work on this article was practically concluded in the year 1893, so that for the last few years there cannot be claimed for it even that approximate completeness which was aimed at for the time previous to that date.

In the collection of material I have received valuable help from Dr. Pietsch of the Newberry Library at Chicago, and I am glad to avail myself of this opportunity for thanking him again for his ever-ready assistance.

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#### NOTES TO SCHELLING'S *Book of Elizabethan Lyrics*.

As a token of gratitude for the enjoyment I have derived from the charming book named above, I wish to offer a few unpretentious notes. Others may follow.

##### I.

- I, 1: The stately dames of Rome their pearls did wear  
About their necks to beautify their name.

##### PLINIUS:<sup>1</sup>

Et inserta margaritarum pondera e collo dominarum auro pendeant.

How much pearls were liked in Rome, is evinced by another passage of the same writer:<sup>2</sup>

Verum Arabiae etiamnum felicius mare est: ex illo namque margaritas mittit: minimaque computatione millies centena millia sestertium annis omnibus India et Seres, peninsulaque illa imperio nostro adimunt.

##### II.

##### 2, 25; *Philomene*.

The correct form is, of course, *Philomela*,

<sup>1</sup> *Hist. Nat.*, l. xxxiii, c. 12 (3).

<sup>2</sup> *l. c.*, l. xii, c. 41 (18).



Philomel; the form Philomene is, however, not uncommon:

GASCOIGNE :4

Philomene: meane (p. 92).

Philomene: leane (p. 114).

*Carmina Burana*:

Philomena: amena (p. 125).

Philomene: cantilene (p. 146).

Philomena: pena (p. 163).

MAROT :5

Philomène: meine.

GASPARA STAMPA :6

Filomena: mena

MANUEL DE VILLEGAS :7

Filomena: pena.

III.

4. *Lament.*

The earth, late chocked with showers,  
Is now arrayed in green,  
Her bosom springs with flowers,  
The air dissolves her teen;  
The heavens laugh at her glory,  
Yet bide I sad and sorry.

The woods are decked with leaves,  
And trees are clothèd gay,  
And Flora, crowned with sheaves,  
With oaken boughs doth play;  
Where I am clad in black,  
The token of my wrack.

As Bullen has shown, this poem is "closely imitated from the opening stanzas of a longer poem of PHILIPPE DESPORTES," beginning:

La terre, naguère glacée,  
Est ores de vert tapissée,  
Son sein est embelli de fleurs,  
L'air est encore amoureux d'elle,  
Le ciel rit de la voir si belle,  
Et moi j'en augmente mes pleurs.

Les bois sont couverts de feuillage,  
De vert se pare le bocage,  
Ses rameaux sont tous verdissants;

3 Pp. 35, 17; 132, 5; 200, 10.

4 *The Complaynt of Philomene*, 1576, Arber's reprint.

5 Merlet, *Grands Écriv. du 16e S.*, 1881, p. 330.

6 *Parn. It.*, vol. 30, 1787, p. 258.

7 Lemcke, vol. 2, p. 586.

Et moi, las! privé de ma gloire,  
Je m'habille de couleur noire,  
Signe des ennuis que je sens.

DESPORTES, however, used an Italian model, SERAFINO AQUILANO :8

La nuda terra s'a già misso el manto  
Tenero, verde, et ogni cor allegra;  
E io pur ora do principio al mio pianto.

L'arbori piglian fronde, io vesta negra;  
Ogni animali rinova la sua spoglia,  
La mia squarciato cognor me si fa integra.9

IV.

6, 16: The greene is for maydens meete.

*Greene* very likely denotes here inconstancy.<sup>10</sup> Skeat's statement: "Blue was the colour of constancy, and green of inconstancy" needs revision.<sup>11</sup>

V.

9, 1: Faint Amorist, what! dost thou think  
To taste love's honey, and not drink  
One dram of gall?

PLAUTUS:

Amor et melle et felle est fecundissimus.<sup>12</sup>  
(*Cistellaria*, 68.)

VI.

29, 5: Within mine eyes he (*sc.* Love) makes his nest.

PETRARCA :13

Occhi leggiadri, dove Amor fa nido.

RONSARD :14

Ta veuë, où Amour fait son ny.

VII.

31, 36: Nature herself her (*sc.* Rosalind's) shape admires.

8 On Desportes' indebtedness to Italian poets, see *Grande Encycl.*, s.v. Desportes.

9 The verses of Aquilano are given in this form in the *Rev.d. Lang. Rom.*, vol 36 (1892), p. 496, *à propos* of a bibliographical note.

10 Cf. Skeat to Chaucer, *Minor Poems*, 1888, p. 199, 7.

11 See Uhlund, *Schriften*, vol. iii, pp. 430 ff.; Wackernagel, *Die Farben- und Blumensprache des Mittelalters* (*Kleinere Schriften*, vol. i, pp. 143-240).

12 On the contrasting of honey and gall in Latin and Medieval poetry see Otto, *Sprichw. d. Römer*, 1890, s.v. mel; Bezzenberger to *Freidanks Bescheidenheit*, 30, 25; and Wilmanns to *Walther*, 2d ed., 25, 18; 124, 36.

13 Ed. Leopardi-Ambrosoli, 1879, p. 33.

14 Éd. Marty-Laveaux, v. 1 (1887), p. 318.

CHRISTIAN VON TROVES :<sup>15</sup>

Mout estoit la pucele jante,  
 Car tote i ot mise s'antante  
 Nature qui feite l'avoit.  
 Ele meïsmes s'an estoit  
 Plus de cinc çanz foiz mervelliee,  
 Comant une sole foïee  
 Tant bele chose feire sot.<sup>16</sup>

## VIII.

31, 39: And Love forsakes his heavenly fires  
 And at her eyes his brand doth light.

## TIBULLUS:

Illius ex oculis, cum vult exurere divos,  
 Accendit geminas lampadas acer Amor.  
 (iv, ii, 5.)

## IX.

34, 1: Fair is my love for April in her face.

MARTELLI :<sup>17</sup>

Donne, che siete al secol nostro onore,  
 E nei begli occhj avete eterno aprile.

## X.

## 49. Sonnet.

Look, Delia, how we esteem the half-blown  
 rose,  
 The image of thy blush and summer's honor,  
 Whilst in her tender green she doth inclose  
 That pure, sweet beauty Time bestows upon  
 her.

No sooner spreads her glory to the air,  
 But straight her full-blown pride is in declin-  
 ing;

She then is scorned that late adorned the  
 fair:

So clouds thy beauty, after fairest shining:  
 No April can revive thy withered flowers,  
 Whose blooming grace adorns thy glory now;  
 Swift, speedy Time, feathered with flying  
 hours,

Dissolves the beauty of the fairest brow.  
 O let not then such riches waste in vain,  
 But love, whilst that thou may'st be loved  
 again.

## TASSO:

Deh mira, egli cantò, spuntar la rosa  
 Dal verde suo modesta e verginella,

<sup>15</sup> *Erec*, ed. Foerster, 1890, v. 411.

<sup>16</sup> See also Foerster's note, *l.c.*

<sup>17</sup> *Parn. It.*, vol. 10, 1785, p. 129.

Che mezzo aperta ancora, e mezzo ascosa,  
 Quanto si mostra men, tanto è più bella.  
 Ecco poi nudo il sen già baldanzosa  
 Dispiega; ecco poi langue, e non par quella;  
 Quella non par, che desiata avanti  
 Fu da mille donzelle e mille amanti.

Così trapassa al trapassar d'un giorno  
 Della vita mortale il fiore e il verde;  
 Nè, perchè faccia indietro april ritorno,  
 Si rinfiora ella mai, nè si rinverde.  
 Cogliam la rosa in sul mattino adorno  
 Di questo dì, che tosto il seren perde;  
 Cogliam d'amor la rosa; amiamo or quando  
 Esser si puote riamati amando.

(*Gerus. Lib.*, c. xvi, 14-15.)

## XI.

53, 39: Earth but a player's stage.

To the parallels referred to by the editor I  
 would add:

HANNAH, *The Poems of Sir Walter Raleigh*<sup>18</sup> collected and authenticated, with those  
 of Sir Henry Wotton, London, 1892, pp. 29  
 and 120.

MATHIEU :<sup>19</sup>

La vie que tu vois n'est qu'une comédie,  
 Où l'un fait le Cesar, et l'autre l'Arlequin:  
 Mais la mort la finit toûjours en Tragedie,  
 Et ne distingue point l'Empereur du faquin.

BOISSARD :<sup>20</sup>

Vita hominis tanquam circus, vel grande thea-  
 trum est:

Quod tragici ostentat cuncta referta metus.  
 Hoc lasciva caro, peccatum, morsque, Satan-  
 que

Tristi hominem vexant, exagitantque modo.

## XII.

54, 19: Love 'twixt lovers passeth these,  
 When mouth kisseth and heart grees,  
 With folded arms and lips meeting,  
 Each soul another sweetly greeting;  
 For by the breath the soul fleeteth,  
 And soul with soul in kissing meeteth.

<sup>18</sup> l. Raleigh; cf. *Athenæum*, Dec. 31, 1892.

<sup>19</sup> Darmesteter et Hatzfeld, 1885, p. 302.

<sup>20</sup> *Theatrum Vita Humanæ*, a Theodore Bryio illus-  
 tratum, excussum typis Abrahami Fabri, Mediomatricorum  
 typographi, s. l. et a., p. 1.

CASTIGLIONE :<sup>21</sup>

L'amante razionale conosce che, ancora che la bocca sia parte del corpo, nientedimeno per quella si dà esito alle parole, che sono interpreti dell'anima, ed a quello intrinseco anelito che si chiama pur esso ancor anima; e perciò si diletta d'unir la sua bocca con quella della donna amata col bacio, non per moversi a desiderio alcuno disonesto, ma perché sente che quello legame è un aprir l'adito alle anime, che tratte dal desiderio l'una dell'altra si transfondono alternamente ancor l'una nel corpo dell'altra, e talmente si mescolino insieme, che ognun di loro abbia due anime, ed una sola di quelle due così composta regga quasi dui corpi: onde il bacio si può presto dir congiungimento d'anima che di corpo, perché in quella ha tanta forza che la tira a sé, e la separa dal corpo; per questo tutti gl'inamorati casti desiderano il bacio, come congiungimento d'anima; e però il divinamente innamorato Platone dice, che baciando venneagli l'anima ai labri per uscir del corpo.

BELLEAU :<sup>22</sup>

1. Quand ie presse en baisant ta leure à  
petits mords,  
Une part de mon ame est viuante en la  
tienne,  
Une part de la tienne est viuante en la  
mienne,  
Et vn mesme souspir fait viure nos deux  
corps.

(p. 86.)

2. Lors que pour vous baiser ie m'approche  
de vous,  
En souspirant, mon ame à secrettes em-  
blees  
S'escoule hors de moy, sur vos leures  
cōblees  
D'un Nectar dont les Dieux mesme seroy-  
ent ialoux.

Puis quand elle s'est peuë en ce breuage  
doux,  
Et la mienne et la vostre ensemble sont  
meslees,  
Tout aussi tost ie sens les forces escoulees  
De mon corps affoibly qui demeure sans  
poux.

(p. 89.)

## XIII.

- 97, 2: Get with child a mandrake root.

The principal accent of the verse lies on

<sup>21</sup> *Il Cortegiano*, ed. Clan, 1894, p. 424.

<sup>22</sup> *Ed. Marty-Laveaux*, vol. 2, 1878.

"child." It would undoubtedly have been unheard of, and is therefore ranked as an impossibility by the poet, to get a mandrake root with a child. Delius, to *King Henry VI*, Part ii, A. iii, Sc. 2 "Would curses kill, as doth the mandrake's groan," observes as follows:

"Reed citirt hierzu aus Bulleine's *Bulwark of Defence against Sickness* (1579) folgende Stelle: They do affirm that this herb cometh of the seed of some convicted deadman; and also without the death of some living thing it cannot be drawn out of the earth to man's use. Therefore they did tie some dog or other living beast unto the root thereof with a cord, and digged the earth in compass round about, and in the meantime stopped their own ears for-fear of the terrible shriek and cry of this mandrake. In which cry it doth not only die itself, but the fear thereof killeth the dog or beast which pulleth it out of the earth."<sup>23</sup>

## XIV.

- 134, 12: O Love! they wrong thee much  
That say thy sweet is bitter.

## CATULLUS:

. . . non est dea nescia nostri  
quæ dulcem curis miscet amaritatem.

(68, 18.)

## XV.

- 152, 13: . . . my pale, lean face,  
With true characters of my love.

## OVIDIUS:

Palleat omnis amans: hic est color aptus  
amanti:

Hic decet: hoc vultu non valuisse putent.

. . . . .  
Arguat et macies animum.

(*Ars Amatoria*, l. i, 729.)<sup>24</sup>

## XVI.

## 156. Song.

*That Women are but Men's Shadows.*

Follow a shadow, it still flies you,  
Seem to fly it, it will pursue;  
So court a mistress, she denies you,  
Let her alone, she will court you.  
Say, are not women truly then  
Styled but the shadows of us men?

<sup>23</sup> See also Grimm, DM, 4th ed., vol. ii, pp. 1005 ff; vol. iii, pp. 352 ff.

<sup>24</sup> See also Langlois, *Origines et Sources du Roman de la Rose*, Paris, 1891, p. 82.

Kittredge has indicated to the editor "the following striking parallel from an Eclogue of Bernardino Baldi (1553-1617) entitled *I Metitori*, 122-125:"

Fatta appunto la donna è come l'ombra  
De' nostri corpi, che seguita, mai  
Arrivar non si lascia; ed a colui,  
Che s'invola da lei sempr'è a le spalle.

I hold the verses to have been suggested by WHITNEY:<sup>25</sup>

*Mulier Vmbra Viri.*

Ovr shadowe flies, if wee the same pursue:

But if wee flie, it followeth at the heele.

So, he throughe loue that moste dothe serue,  
and sue,

Is furthest off his mistresse harte is steele.

But if hee flie, and turne awaie his face;

Shee followeth straight, and grones to him  
for grace.

BALDI was, at any rate, not the originator of the sentiment. For, as Green<sup>26</sup> observes, there is an emblem similar to that of Whitney to be found already in ANEAU.<sup>27</sup>

XVII.

167, 5: Perfumes far sweeter than the best  
Which make the Phoenix' urn and  
nest.

*The Phoenix*:<sup>28</sup>

. . . . . þonne feor and neah  
þa swetestan somnað and gædrað  
wyrta wynsume and wudu-bleda  
to þam eard-stede æpel-stenca gehwone  
wyrta wynsumra þe wuldor-cyning  
fæder frymða gehwæs ofer foldan gescop  
to indryhtum ælda cynne  
swetes[t] under swegle þær he sylf biereð  
in þæt treow innan torhte frætwe  
þær se wilda fugel in þam westenne  
ofer heanne beam hus getimbreð  
wlitig and wynsum and gewicað þær  
sylf in þam solere and ymb-seteð utan  
in þam leaf-sceade lic and feþre  
on healfa gehware halgum stencum  
and þam æpelestum eorþan bledum.<sup>29</sup>

<sup>25</sup> *A Choice of Emblems*, Leyden, 1586, p. 218.

<sup>26</sup> In his reprint of Whitney, London, 1866, p. 240.

<sup>27</sup> *Picta Poesis*, 1552.

<sup>28</sup> *The Exeter Book*, ed. Gollancz, 1895, p. 212, 192.

<sup>29</sup> See Ebert, vol. iii, pp. 73 ff., and if still more information is wanted, Ebert, vol. i (1889), Register, s.v. *Lactantius* and *Phoenix*.

XVIII.

168, 14: Thrice with moly from my hand  
Do I touch Ulysses' eyes.

See on "moly" Andrew Lang, spirited as always, in his *Custom and Myth*, 1884, pp. 143-155.

XIX.

170, 6: like the wind that chafes the flood,  
Or bubbles which on water stood;  
Even such is man.

VARRO:

cogitans esse properandum, quod (ut dicitur)  
si est homo bulla, eo magis senex.

(*De Re Rustica*, l. i, 1.)<sup>30</sup>

XX.

194, 1: Here she was wont to go, and here,  
and here!

Just where those daisies, pinks, and  
violets grow:

The world may find the spring by  
following her;

For other print her airy steps ne'er  
left:

. . . . .  
And where she went, the flowers  
took thickest root

As she had sowed them with her  
odorous foot.

GIUSTO DE' CONTI:<sup>31</sup>

. . . . . il dolce passo

Che germina viole ovunque move.

POLIZIANO:

Ma l'erba verde sotto i dolci passi

Bianca gialla vermiglia azzurra fassi.

(*Stanze*, l. i, 55.)

CASTIGLIONE:<sup>32</sup>

Florido fa il terren là ov'ella il tocchi.

DU BELLAY:<sup>33</sup>

I'ay veu Amour (et tes beaulx traictz dorez  
M'en soient tesmoings) suyuant ma souueraine,  
Naistre les fleurs de l'infertile arene  
Après ses pas dignes d'estre adorez.

<sup>30</sup> See also Otto, *op. cit.*, s. v. bulla.

<sup>31</sup> *Parn. It.*, vol. vi, 1784, p. 8.

<sup>32</sup> *Parn. It.*, vol. xvi, 1785, p. 93.

<sup>33</sup> Éd. Marty-Laveaux, vol. i, 1866, p. 89.

## XXI.

206, 9 - 207, 32 :

Only these verses are a paraphrase of the epigram attributed to POSEIDIPPOS. There are also more or less free translations by AUSONIUS, ed. Schenkl, 1883, p. 147, ERASMUS, *Adagia*, s. v. Optimum non nasci, RONSARD, vol. ii (1889), p. 57, HUGO GROTIUS, *Epigrammatum Anthologia Palatina*, ed. Dübner, vol. ii (1888), p. 71.

The one by RONSARD may be printed here :

Quel train de vie est-il bon que ie suiue,  
A fin, Muret, qu'heureusement ie viue ?  
Aux Cours des Rois regne l'ambition,  
Les Senateurs sont pleins de passion :  
Les maisons sont de mille soucis pleines,  
Le labourage est tout rempli de peines,  
Le matelot familier du labeur  
Dessus les eaux pallit tousiours de peur.  
Celuy qui erre en vn pais estrange,  
S'il a du bien, il craint qu'on ne le mange :  
L'indigence ert vne extreme douleur.  
Le mariage est comblé de malheur,  
Et si lon vit sans estre en mariage,  
Seul et desert il faut vser son âge :  
Auoir enfans, n'auoir enfans aussi  
Donne tousiours domestique souci.  
La ieunesse est peu sage et mal-habile,  
La vieillesse est languissante et debile,  
Ayant tousiours la mort deuant les yeux.  
Donque, Muret, ie croy qu'il vaudroit mieux  
L'vn de ces deux, ou bien iamais de n'estre,  
Ou de mourir si tost qu'on vient de naistre.

K. PIETSCH.

*The Newberry Library, Chicago.*

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ENGLISH POETRY.

*A. History of English Poetry:* by W. J. Courthope, M. A. Vol. I. The Middle Ages: Influence of the Roman Empire—The Encyclopædic Education of the Church—The Feudal System. New York: Macmillan & Co., 1895. 8vo, pp. xxix, 474.

PROFESSOR WOODROW WILSON, in an article "On the Writing of History" (*Century*, Sept., 1895), after a concise review of the work of Macaulay, Carlyle, Gibbon, and Green, makes the suggestive statement that it is impossible for him to write a perfect history

who, after infinite labor in the consultation of original authorities, in the collection of material, in the amassing of notes, references, verifications, illustrations, and all the numberless details of careful investigations, then,

"thoroughly stuffed and sophisticated, turns back, and begins his narrative. It does not do to lose the point of view of the first listener to the tale or to rearrange the matter too much out of the order of nature."

These remarks apply with equal force to the historian of literature, and they serve, to a certain extent, as a comment on the volume before us. Hitherto, histories of English Literature that pretended to cover more than a limited period of literary development, lacked unity and consecutiveness. The work of Morley, in his *Short Sketch* and his *English Writers*, partakes too much of the nature of a short commentary on the life and work of the individual authors, without any distinct recognition of their place in the grand fabric of English Literature. The same must necessarily be the fault of the history of English Literature under the joint authorship of Brooke, Saintsbury, and Gosse, however excellently each particular period may be written. Taine's brilliant history can hardly lay claim to accurate scholarship or unprejudiced criticism, and Warton's *History of English Poetry* is antiquated.

The need of a scholarly treatment of the history of English Literature is thus apparent. This need Professor Courthope has endeavored to supply. Avoiding the danger of treating literature on the plan of the school-manual, he adopts a quite different and much more sensible plan. He looks for the "unity of the subject in the life of the nation as a whole;" his aim is to "treat poetry as an expression of the imagination, not simply of the individual poet, but of the English people." There is no doubt as to the excellence of this scheme, and its immense superiority over that of any other modern history is admirably shown in Professor Courthope's work. But there is the danger that Professor Wilson calls attention to, and we shall find that our author has not avoided it.

After a brief introduction, defining the scope and nature of the subject, Professor Court-

hope considers the character and sources of Mediæval poetry, in which are traced the relation of mediæval to classical poetry, and the development of the primitive poetry under the influence of the Church, the new mythology, the Feudal institutions, scholasticism, and Oriental culture. A short chapter is then devoted to the whole period of Anglo-Saxon poetry, in which it is impossible to do full justice to the significance of our earliest literature. The fourth chapter deals with Anglo-Norman poetry, in which is considered the influence of this poetry on the English, and which contains nearly all that treats of the vast extent of Middle English poetry. The fifth chapter, dealing with the early Renaissance, characterizes the early Italian and the early French Literature, and treats of the political awakening of the English in the thirteenth and fourteenth centuries, as shown in their songs. Langland is the subject of the sixth chapter, and Chaucer of the seventh. Chaucer is considered as a translator, as an imitator, and as an inventor, thus covering his whole literary life. The "Epical School" follows, in which Gower, Lydgate, and Occleve are treated. The remaining chapters deal with the "Progress of Allegory," the "Rise of the Drama in England," the "Decay of English Minstrelsy," and a brief "Retrospect."

A good illustration of Professor Wilson's remarks is furnished in the Chapter on Anglo-Saxon Literature. After a most inadequate statement of the metrical principles of A.-S. verse,—a mere quotation from Vigfusson and Powell's *Corpus Poeticum Boreale*,—he divides all the poetry into three classes: 1. Purely Teutonic; 2. Scriptural story in Teutonic spirit; 3. Christian. Under the first head are included *Widsið*, *Deor*, and *Beowulf*. Nothing is said about the *Waldere* fragments, nor the fragment of the fight at Finnesburg, both of which are too important to be neglected in any sketch of A.-S. poetry. Professor Courthope's theory of the *Beowulf* is that the work is a unity, and that it "proceeded from the mind of a single poet, though it was doubtless built by him out of materials previously existing." The poet was a Christian, but not necessarily an ecclesiastic. He

was a roving scop, like him of the *Widsið*.

Under the second head are considered the so-called Cædmon poems, and under the third the poems of Cynewulf and his school. Instead of assigning the *Andreas* to Cynewulf, as Professor Courthope does, and classing it under his third head, he should have put it under his second. It is a Christian story, and has much of the fierce Teutonic spirit of the *Beowulf*. *Guthlac A* (Prof. Courthope does not mention the two parts of *Guthlac*) and the *Fata Apostolorum* are still a subject of dispute as to authorship, and have no right to be given unreservedly to Cynewulf.

As a curious illustration of Professor Courthope's Anglo-Saxon the specimen on pp. 106-7 will serve, where there are six mistakes in spelling, fifteen words with the quantity of the syllable wrongly marked, and one instance where a false punctuation alters the translation. The translation is Arnolds, and is faulty.

In his treatment of Anglo-Norman poetry, Professor Courthope gives far too little attention to the poetry of the Romances, as it bloomed in England in the fourteenth century. The four great Cycles of Romances are treated with the scantiest justice. Hardly anything is said of the poems of *Gawayne*, *Recounteur*, *William of Palerne*, etc. These poems constitute a very important factor in the poetry of the period, both in their subject-matter, and in their form as being vigorous survivals of the A.-S. metre. Nothing is said in the volume before us of the history of this survival, although it goes back in a direct line to its A.-S. original. To speak of Langland "*resuscitating* a form of metrical expression which time and the nature of things had rendered obsolete" (p. 246) is contrary to the known history of the metre.

When Professor Courthope says (p. 263),

"Chaucer had therefore to create for his imaginary history [*Troilus and Cressida*] an equally imaginary historian, and this he did by citing the 'Latin' of the supposed Trojan historian Lollius,"

he contradicts himself, for two pages before he states that Chaucer believed Lollius to be the author of the Trojan war, and he quotes the line from Horace, already noticed in

*Athenæum*, Oct. 3, 1868, as conjectured proof.

With the exception of a table giving the mere sources of the *Canterbury Tales*, nothing is said regarding Chaucer's relation to his originals. It is not easy to form a just estimate of the poet's artistic skill in story-telling without considering the crude narratives which go to form the subject-matter of his tales. Chaucer's material goes through such a transformation in his hands as distinguishes him from the mere literary artisan, Gower, and to neglect such an important feature of criticism as the relation to originals is to leave the reader without one of the surest evidences of the poet's genius.

Enough has been said from these few sections of the *History* to indicate its shortcomings. The merits of the book are its unfailing interest, its attractive style, and the admirable scheme on which it is planned. The necessity of regarding literary history as we have come to regard national history cannot be too strongly emphasized. Professor Courthope's work is an attempt to look at our literature from this point of view, and, in so far as he has not allowed himself to be careless of details, he has given us a history of English poetry which will be helpful and suggestive in the study of our literature. In the succeeding volumes we shall doubtless have a result that will do more justice to the subjects considered, and that will reveal our author on ground with which he has already shown himself thoroughly familiar.

JAS. W. TUPPER.

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#### CORRESPONDENCE.

##### ENGLISH BALLADS.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—There are not a few passages in English ballads which have never been satisfactorily explained. Light upon those which here follow would be gratefully received, including conjectural emendations when these seem to be required.

ARCHERY.—*frese* your bowes of ewe.—Stanza 215 of A Gest of Robyn Hode. (Later copies, bend we.)

a *bearing* arrow.—Adam Bell, st. 150, and elsewhere.

Robin Hood and Guy of Gisborne shoot at a wand (pricke-wand). What is meant then by Guy's shooting "within the garland," in st. 31? We have a rose-garland again in the Gest of R. H., 7th Fit, where there is shooting at yerds or wands, stanzas 397, 398. Here we may conceive that a garland was hung upon the yerd; but in the other case the two men meet in a wood, and a rose-garland could not easily be extemporised (though a rod might be bent into a circlet and attached to the wand).

With that ther cam an arrowe hastily, forthe off a myghttē *wane*.—Hunting of the Cheviot, Ashmole MS., st. 36. (The gloss, "a single arrow out of a vast quantity" (*wone*) seems to me prosaic and not in the style of the ballad. Is there any case of *wane*, *wain*, used as the vehicle of a shaft?)

Loxly puld forth a broad arowe, he shott it *under hand*.—Robin Hood and Q. Katherine, Percy MS., st. 29.

R. H. Garland of 1663, st. 26. Then did the king's archer his arrows command, but Robin shot *under his hand*, and hit the mark. (R. Hood and Q. K. again.)

MARINE.—(Sir Andrew Barton). He clasped me to his *archborde*.—Percy MS., st. 23.

Either in *archbord* (MS. charkebord) or in *hall*, st. 29. (Perhaps hatch-bord, as in st. 36, st. 70.) What is *hatch-bord*?

Sir A. Barton, York copy, Surtees Society, vol. lxxxv, p. 64, st. 30: Ethere *bye lerbord* or *by lowe*, that Scotte would overcome yowe.

Roxburgh copy, st. 34. Thus bravely did Lord Howard pass, and did *on anchor rise so high* (while sailing).

York copy, st. 59. Horsley with a broode-arowe-head tooke hime in at the buttuke of *the utuer beame*.

And he schet not to hye;  
prow the *sanchoþis* of his bryk;  
It towchyd neyþer thye.

Robyn and Gandeleyne.

Here be the best *coresed* hors that ever yet sawe I.—Gest of R. H., st. 100. (Later copies: corese, corse.) Bodied?

How much is in yonder other *corser*?—Gest, st. 256. Later copies: What is on the



other courser? in the other coffer? Qy. forcer?

"Pottys," he gan crye, "haffe hanel for the mare."—R. Hood and the Potter, st. 32.

That fend I Godys forbod.—R. H. and the Potter, st. 72. (Qy. That fend I, Godys forbode!)

When shawes beene sheene and *shradds* full fayre.—R. H. and Guy of Gisborne, st. 1.

Litul John stode at a wyndow and lokid forth at a stage.—R. H. and the Monk, st. 39.

With fryars and monks, with their fine *sprunks*.—King's Disguise and Friendship with R. H., st. 12.

This was the hontynge off the Cheviat, that tear begane this spurn: Hunting of the Cheviot, Ashmole MS., st. 65. ("That tear or pull brought about this kick" seems to me quite improbable. I take *that tear* to be that there =there, a superfluous that being common.)

—I'lle haue that traitor's head of thine, to enter plea att my iollye.—Hugh Spencer, Percy MS., st. 32. (A most difficult place; iollye should perhaps be iollytē.)

This roasted cock shall crow full *fences* three, st. 10; And then three *fences* crowed he, st. 11.—Carol of the Carnal and the Crane.

When that he came to Iohn of the Scales,

Vpp at the *speere* he looked then.

The Heir of Linne, Percy MS., 20.

F. J. CHILD.

Harvard College.

"Under hand." Ascham's *Toxophilus* helps to explain this. We read: "Men doubt yet, in looking at the mark, what way is best . . . above or beneth hys hand." And among the things which hinder good shooting: "a byg brested shafte for hym that shoteth *under hande*, bycause it wyll hobble." As he is here speaking only of taking aim, under-hand shooting would seem to be done when the archer raised his bow high, and looked at the mark under the arrow-hand.

"Bye lerbord or by lowe." Lowe I take to be a form of *luff*, the weather-side. "With steirburd, baburd, luf and lie" (*The Fleming Barge*). Lowe (pron. loo) would be formed from *luff* by the usual elision, as *lude* from *luffit*.

"A stage" is a storey. He looked forth

from an upper storey.

"*That tear*" is, no doubt, "that there," as Prof. Child suggests; but the "that" does not seem to me superfluous.

W. HAND BROWNE.

Johns Hopkins University.

## MOD. LANG. ASSOCIATION OF GERMANY.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—The Modern Language Association of Germany will hold its next biennial meeting at Hamburg on May 26, 27, and 28 of this year. There will be, on this occasion, an exhibition of books and materials of every kind pertaining to the instruction of English (language, literature and, above all, *realien*). The Hamburg section of the M. L. A. of G. (Verein für das Studium der neueren Sprachen in Hamburg-Altona) has been making preparations for this exhibition for a long time, and has been granted a subsidy by the government to enable it to carry on its work successfully, and to make the valuable collection of material as complete as possible.

From a circular which I received some weeks ago from Professor Wendt, the president of the association, I beg to quote the following passages, which will sufficiently explain the aim and purport of the undertaking:

. . . Es handelt sich in der Hauptsache um die Ausstellung solcher Werke und Schriften, die dem Lehrer die Kenntnis der englischen Realien zu vermitteln geeignet sind: daran sollen sich noch Wörterbücher und Anschauungs—Unterrichtsmittel schliessen.

Wir haben im folgenden einen vorläufigen, im Einzelnen noch wenig geordneten Katalog aufgestellt, und an eine grössere Zahl von Fachmännern gesandt, um uns deren Unterstützung rechtzeitig zu sichern. Unter Berücksichtigung der uns in hoffentlich recht ausgedehntem Masse zugehender Mitteilungen werden wir in den Osterferien die Auswahl des englischen Materials in London selbst vornehmen und gleich nach Ostern an die Aufstellung des endgültigen Kataloges gehen, der auch für die Nichtbesucher der Ausstellung von Wert sein dürfte. . . .

Wir bitten Sie freundlichst, das Verzeichnis prüfen und. . . . Ihrer Ansicht nach Fehlendes dem Unterzeichneten mitteilen zu wollen.

Bei einigen der kostspieligen Werke, deren

käufliche Erwerbung wir gern umgehen möchten, bedeutet das vorgesetzte Fragezeichen, ob der Besitzer vielleicht bereit ist, uns dasselbe—gegen Erstattung aller Unkosten—für die Zeit der Ausstellung zu überlassen.

The provisional catalogue contains the titles of works under the following headings: Books of reference; Encyclopædias, etc.; Government, Constitution, Public institutions; Education, schools, colleges, universities; Army, navy, etc.; History and geography; Country and people ("Land und Leute;") Manners and customs; Sport; Dictionaries (English, English-German, German-English;) Slang, etc.; Press, Book-trade, etc.; *Fachzeitschriften*;—*Anschauungsmittel für den Unterricht*;—English newspapers and periodicals.

I think this exhibition will probably interest the educators, scholars and, especially, the modern-language men not only of Great-Britain but also of this country and Canada. There are indeed, for the present, only very few American books noted in the catalogue; and I am surprised not to find there, among the *Fachzeitschriften*, beside the *Anglia*, *Englische Studien*, *Neuere Sprachen*, etc.,—the MODERN LANGUAGE NOTES and the *Publications of the Modern Language Association of America*, which have done so much for the study of English and are so favorably known in Europe, at least in Germany.

A. RAMBEAU.

*Johns Hopkins University.*

#### SHAKESPEARE PARONOMASTES.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Capell, in his *Notes on Shakespeare*, gives from a rare and obscure pamphlet, an anecdote which, though it is familiar to Shakespeareans, I shall cite in his own words:

"Shakespeare was god-father to one of Ben Jonson's children, and after the christening, being in deep study, Jonson came to cheer him up, and asked him why he was so melancholly. 'No, faith, Ben,' says he, 'not I; but I have been considering a great while what should be the fittest gift for me to bestow upon my god-child, and I have resolved at last.' 'I pray thee, what?,' says he. 'I' faith, Ben, I'll e'en give her a dozen good Latin (latten) spoons, and thou shalt translate them."

Capell, referring to the way in which Jon-

son transferred Tacitus bodily into his *Sejanus*, thinks that this gibe must have 'cut him to the quick.' Later biographers turn up the nose at the pun as too poor and pointless even for Shakespeare; but none of them (as far as I have seen) perceives that it is a double pun. Ben was not only a famous Latin scholar, but profoundly versed in the lore of alchemy. Now 'translate' was used by Shakespeare and his contemporaries in the sense of 'transmute;' for example:

Translate his malice toward you into love.

*Cor. ii, 3.*

And Shakespeare's other meaning was: 'I'll give a dozen brass (latten) spoons, which you may transmute into gold.'

Should this view be tenable, then, if there be any honor due him who makes two puns grow where only one grew before, I respectfully submit my claim to consideration.

W. HAND BROWNE.

*Johns Hopkins University.*

#### AN ANGLO-SAXON GLOSS.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In the Wright-Wülker *Vocabularies*, col. 191, line 29, occurs the gloss, "*Siliquastrum, uel cathedra quadrata, fiperscyte setel.*" This gloss, I suspect, is derived from Hyginus' *Astronomica*, ii. 10, or iii. 9. The word *siliquastrum* (*seliquastrum*) is likewise found in Varro and Festus; Professor Minton Warren also calls my attention to *Corpus Glossariorum*, vol. v, p. 513. But that Hyginus is more likely to have been the immediate source for the knowledge of the word among the Anglo-Saxons may be inferred from the fact that Bede uses Hyginus, though without acknowledgment, in his treatise *De Circulis Sphæaræ et Polo* (cf. Hyginus, ed. Bunte, p. 8).

ALBERT S. COOK.

*Yale University.*

#### THE ANGLO-SAXON geðaf.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Touching Prof. Blackburn's "Note on Alfred's *Cura Pastoralis*" in the February number of your Journal, I beg to refer to §9 b (misprinted d) of my *Die Syntax in den Werken Alfreds des Grossen* (Bonn, 1894), where I suggested the same meaning for the rather puzzling expression *geðaf bion*.

J. ERNST WÜLFING.

*University of Bonn.*

# MODERN LANGUAGE NOTES.

Baltimore, June, 1896.

## NOTES ON HALL'S CONCISE ANGLO-SAXON DICTIONARY. I.

WHEN Mr. Hall set to work on his Anglo-Saxon Dictionary, it was with the avowed purpose of enabling the student to have 'something better to begin with than the Etymüller or Bosworth of forty or fifty years ago.' And, in fact, with the wealth of sources to draw upon, he might have given us a work that could safely be placed into the hands of the beginner and that would prove to be a real assistance to him in the study of Old English. However, Mr. Hall's principal aim seems to have been to swell the bulk of his book, so that he might be able to say that 'the number of words given which are not to be found in the parts of Bosworth-Toller already issued is upwards of two thousand.' With that goal in view, he has not troubled himself with carefully examining his sources: Leo's dictionary, Bosworth's, Wülker's reëdition of Wright's glossaries, Sweet's *Oldest English Texts*, etc., are simply so many books that furnish him material for compilation; wherever he finds any thing looking like a word that might be entered in his book, he forthwith puts it down. No wonder, then, that a good many 'repeaters' have made their appearance and swelled the volume of the legitimate vote. For example, Leo in his dictionary, exhibits a compound *sygdiryfter*, which is the *sigdiriftr* on record in the Epinal-Erfurt glossaries as Old English for *falcis* (*Corpus Gloss. Lat.* v, 361, 3)=*siðe riftras* in the *Corpus Glossary* (WW. 21, 17). This *sigdi riftr* Sweet in his OET. gives correctly as two words and accordingly we find in Hall's book for the two words three entries, namely,

*sigdi*=*siðe*.

*riftr* sm. reaping-hook, sickle, scythe; and *sygdiryfter* sm. plane? (Leo).

In the MSS. the forms for *f* and *w* are often so nearly alike that they have given rise to many misunderstandings and errors in transcribing. Owing to such a mistake Leo has a form *beaf* (for *beaw*) and so we find by the side of the correct '*beaw* sm. gadfly,' the

wrong '*beaf* gadfly (Leo)' in Hall's book. Just as *f* and *w*, so appear *p* and *r* occasionally mixed up, owing to the similarity of their form in the MSS.; so we have WW. 240, 16 flebilis *werendlic* mistakenly for *wependlic*, but Hall, indiscriminately, has taken up both forms; I do not know to whom he is indebted for the correct entry '*wependlic* deplorable, mournful,' but from Wright-Wülker 240, 16, he got:

'*werendlic* lamentable, doleful.'

In the *Corpus Glossary* (ed. Hessels, C 443) there is a *clibecli* explaining *clibosum*; Sweet, owing to some strange mistake thought this meant 'cleaving' and thus it appears in Hall's book. This same *clibosum* occurs again WW. 364, 19 glossed *clifihle*, then in the form *cliuosum* i. *inclinatum*, WW. 205, 33, glossed *clifehtig* and finally as '*cliuosus clifig*, *tohyld* WW. 111, 36, and so we find then by the side of the wrong '*clifeht*, cleaving' the two correct entries of the same word:

'*clifehtig*, steep, and *clifig*, *clifih*, steep.' There is no documentary evidence justifying such an entry as *eorðscrypel*, 'earth-creeper,' paralytic, palsied man; it is simply an invention of Mr. Sweet who in this way tried to get at the meaning of the gloss *applare eorscripel* which he found in the *Corp. Gl.* (ed. Hessels, A 706=WW. 6, 23.) Very likely *applare* is blunder for *auriculare* or *auriscalpū* (*auris scalprum*, cf. *Corp. Gloss. Lat.* ii, 482, 57). At any rate, the *eorscripel* of the *Corp. Glossary* is surely identical with the *earscripel* of WW. 291, 27 glossing *auricularis*, which Hall has entered as *ear-scripel*-*scripel* 'earpicker, little finger.' By the side of that we find also the entry *eorscripel*=*earscripel*, that is to say, the very same word which already had been entered in the wrong form *eorðscripel* was entered again, only now in its right form, *eorscripel*. It is just so with the words: *ecilma*, *æcelma*, *æcilma*. Under *ecilma* you are referred to *æcelma* which is explained as meaning 'chilblain,' for *æcilma* we must be satisfied with the Latin *palagra* that appears WW. 227, 8. (Of *ecilmehti*, glossing *palagdrigus* WW. 38, 7, he does not make any mention at all.) Now, if Mr. Hall had

carefully examined his sources, he would not have been taken in by Mr. Sweet's '*æcelma*, chilblain,'<sup>1</sup> for then he could not have failed to see that the *palagra* glossed *ecilma*, WW. 37, 24 (to which gloss Sweet's *æcelma*, chilblain,' refers) is identical with the *palagra* glossed *ecilma*, WW. 277, 8, and also with the *palagra* glossed *æcelma*, WW. 468, 14. As to the word *palagra*, it looks like a conflation of a Latin and Greek word, perhaps it is=*paleæ acyra* (=ἄχυρα), cf. *Corp. Gloss. Lat.* iii, 299, 64, ἄχυρα, *paleæ*; *ibid.* 508, 22 *axyra*, *palea*; 508, 23 *axras*, *palea*; 193, 49 *achura*, *palea*. The Old English *æcelma* (*ecilma*, *ecilma*) would then be a derivative of *ecil* (*ecil*)<sup>2</sup>=*egl* by means of the suffix *-mas* (cf. Northumbrian *wæst*: common Anglo-Saxon *wæstma* *wæstm*, MHG. *bluost*: Anglo-Saxon *blōstma*). We can then also dispose of WW. 38, 7 *palagdrigus ecilmehti* which would be *paleariumg. acyreom* (=ἄχυρεών, cf. *Corp. Gloss. Lat.* iii, 299, 77) *ecilnehci*=*ecilmecci*, cf. OHG. *gauissa-hi quisquilæ*. The meaning of the word would then be 'heap of ails (eils),' 'bran-bin.' Cockayne thinks that *palagra* is corrupted, from *podagra*, which is certainly possible, but hardly probable in this instance, since the Anglo-Saxon interpretation is not in favor of it. For, it must be borne in mind, these Anglo-Saxon explanations are (as a rule) but substitutes of former Latin interpretations and they generally keep close to the meaning of the Latin words they represent. Now if *podagra*

<sup>1</sup> Sweet has it from Cockayne. *Leechd.* ii, 367.

<sup>2</sup> Cf. *Epinal Glossary*, ed. Sweet, p. 21, E 12 *quisquilæ æhrian* (= *Corp. Gl. Lat.* v, 385, 48); *Erfurt Gl.* (= *Corp. Gl. Lat.* v, 385, 48) *quisquilæ ægrihan*.

<sup>3</sup> This suffix gives the word a tinge of generality, as seen from the *Erfurt Gloss. tyndir-m* (*Corp. Gloss. Lat.* v, 367, 27)=everything pertaining to 'tinder.' Just so we have *wyrsm* (by metathesis *wyrms*, WW. 210, 42 *colera uentris inflatio uel solutio wyrms* and from that *wyrmsig*, WW. 494, 7 *purulentis ðæm wyrmsigum*) by the side of *wyrs* in WW. 113, 8 *phthisis wyrs-hræcing* uel *wyrs us* (=ur)*spjung*. Hence I think that the interpretation *deagwyrmede* appearing WW. 161, 31 for *podagricus* ought to be *ðeohgewyrmede*, 'suffering with thigh-(hip-) disease,' and *dæggede* stands very likely for *ðeohcede* 'suffering with thigh-(hip-)ache.' Hall has taken up both words without a challenge. In Gregory's *Past. Care* i, 273, 22 (FETS., ed. Sweet) we meet with a *wors-m putredo* (*Epinal Gloss.*, ed. Sweet, p. 19, C. 7) *pus wors-m*.

<sup>4</sup> These may have been steps of corruption: *paleariūē. agyreor, paleargarigeor, palagorigur, palagdrigus*.

had been the lemma, the interpretation would very likely have been *dolor pedum* and that no such thing can be represented by *æcelma*, is clear, whether we take it to mean as Cockayne does 'annoying chill' or as I should say, 'furfuration.' The way Cockayne has arrived at the meaning 'chilblain' is this: Mone<sup>1a</sup> exhibits a gloss *mulas acelman*. *Mula*, however, according to *Gl. Harl.* 3388, *est quædam infirmitas in homine quæ vocatur gybehos*, that is, says Cockayne, 'kibe of heel,' which is confirmed by Florio's *mule Kibes chilblanes* and Cotgrave's *mule a Kibe*. But Mone's *mules*, I have reason to believe, is rather mutilation of *glumulas* and *glumula* we find glossed WW. 412, 3 by *gewrid egenu oððe scealu*, which fits in with the explanation we have offered and also *Leechd.* ii, 70 *pis sceal wip æcelman* and *wip þon þe men acalep fel of þam fotum* can well be explained along those lines: 'This is to be used against furfuration and in case one gets the skin of the feet furfureous, that is, the skin peels off.' And that our explanation of *æcelma* would hold good, even if *palagra* is all right as it seems, is to be inferred from *Corp. Gloss. Lat.* iii, 604, 23, *palagra pustulu rupta in cute*. Likely enough, is this *palagra* identical with modern Italian *pellagra*; '*malattia molto frequente dei nostri paesi subalpini . . . Malattia della pella dell'ordine delle impetigini, laquale particolarmente attacca il dorso delle mani e de' piedi con senso molesto di stiramento, di prurito e di ardore, a cui succede lo screpolamento della cuticola, per cui cadendo questa sotto la forma di squamma furfuracee rimane la dermide denudata, presentando dalle macchie irregolari rossice e lucenti*, as the *Dizionario* of Tommaseo-Bellini has it. Of course, if *palagra* is one word, then *palagdrigus* may be a mistake for the adjective derived from it, *palagricus* and *ecilmehti* is then *ecilmehti(g)* 'full of furfuration, inclined to be furfureous.'

From *egl* (*egle*), the Old English representative of modern *ail* (mote, beard on wheat), Hall, in the way characteristic of him, has succeeded in getting three entries; namely (1) '*egl*, sf., mote, beard on wheat,' (2) '*egle*, sf., dormouse,' (3) '*elgum*' dp. of sb. '*aristis*,' WW. 532,

<sup>1a</sup> *Quellen und Forschungen*, etc., p. 359, 11.

27. From Bosworth (probably) he took the right rendering 'beard on wheat,' from Sweet's *Oldest English Texts* the wrong one 'dormouse,' and from Wright-Wülker the Latin '*aristis*' which he did not care or dare to translate. Sweet, of course, was misled by the fact that in our Latin dictionaries there is only a '*glis*, *gliris* = dormouse' on record. But the Latin Glossaries know also of a *glis*, *glitiss* (=glus, glutis?) and that the Anglo-Saxon glossators had reference only to that word Hall might easily have established, if he had taken the trouble to compare the passages quoted by Sweet, OET., p. 524b, under *egel*, *egla*, *eglan*, *eglum*, *elgum*.

Then he would surely not have committed that ridiculous blunder either of making out of the corrupted Latin *fonfyr* (= *furfur*, 'bran'), occurring WW. 413, 12, an Anglo-Saxon '*fonfyr* sb. dormouse.'<sup>6</sup> In what careless, nay frivolously reckless way, Hall has gathered his words may be seen from the following two entries: (1) '*æmbern* sb. *bothonia*, *bædromia*?' WW. 195, 20 [*ymbryne*?], and (2) '*embren* sn. bucket, pail' ES. viii, 154 [Germ. *Eimer*]. Both entries refer to the same gloss, namely, WW. 195, 20, the only difference between the two numbers being, that (1) repeats Wülker's bad conjecture, while (2) gives the correct explanation as pointed out by Sievers (ES. viii, 154) when criticizing Wülker's guess at the meaning of the word. The only inference to be drawn from such a proceeding as that is that Hall was fully aware of the precariousness of his first entry, but did not care to miss an opportunity of adding to his stock of words when he could do so on the apparent authority of an Anglo-Saxon scholar like Wülker. This inference is borne out by further facts I shall submit. By the side of the right entry: *fæsten*, sn., 'fastness fortified place, castle, etc.,' we find the nonsensical: *wefæsten*, sn., 'citadel,' on the strength of WW. 515, 39: *quasi arx swa wefæsten*, al-

<sup>5</sup> Cf. WW. 118, 37 Loewe, *Coniect. ad Gloss. Lat.*, p. 120.

<sup>6</sup> Very likely also a third Anglo-Saxon word quoted by Hall from WW. 119, 5=320, 29 as equivalent for 'dormouse,' namely, *sisemus* represents by its first part the translation for *glis*, *glitiss*, *sis* being mistake for *sifepe* (cf. WW. 549, 1. 2), and by its second part, *mus*, the translation for *glis*, *gliris*.

though Sievers had drawn his attention to the fact that this is a blunder for *swaswe fæsten*. Side by side with the only authentic entry: *helpendrap*, sm., 'opifera' (WW. 463, 35), meaning 'steadying line,'<sup>7</sup> we meet with an entry *helpend-bær*, a word for which there is no documentary evidence, but which is only a bad conjecture of Wülker for *helpendrap* which he did not understand, as pointed out by Sievers. By the side of: *æswica*, wm., 'offender, deceiver, hypocrite, traitor, deserter,' which is based on WW. 219, 35 and pronounced all right by Sievers, there is entered an: *æscwiga*, 'spear-warrior,' drawn from Wülker's ill-advised attempt at altering the proper word *æswica*.

Just so the very same gloss (WW. 41, 8) *probus ferht* furnishes him on the one hand an adjective *ferht* 'honest,' and on the other hand a noun *ferht*<sup>8</sup> = *fyrhtu*, that is to say, for the first entry he relied on Sweet's OET., who explained the word correctly enough; for the second, however, although warned by Sievers, he drew on Wülker's conjecture, saying that *probus* is mistake for *phobus* = *φόβος*. This smuggling in of such a questionable word as *ferht* for *fyrhtu* is the more reprehensible as Hall does not cite his authority for it, just as he failed to do in a good many other cases. *Ferht* is of course an adjective derived by means of the suffix *-eht* (= 'having') from the noun *ferh* (= 'life'), and is certainly a good rendering for *probus*. Hall could not have failed to gather from Sievers' remarks on WW. 32, 28, how silly it was of Wülker to repeat Bosworth's ridiculous guess at the meaning of *hearma*, but, intent as he was on increasing his stock of words, he was well satisfied with being supplied by Sweet with a *hearma* meaning 'shrew-mouse, ermine,' and by Wülker with a *hearma* meaning 'a sling for supporting a wounded arm'; *hearma* of course is related to German *Hermel*, and is a sort of weasel or stoat, as is evident from WW. 34, 7: *netila* (= *nitela*) *hearma*.

This desire to swell at any cost his word-list really seems to have blinded Hall's judgment. Or is there any other construction to be

<sup>7</sup> Cf. WW. 182, 29 and 288, 27.

<sup>8</sup> However, it is just possible that he refers to WW. 77, 5: *panor ferht*, although he does not cite any authority.

put upon his entering by the side of the right forms such evident blunders as: *nepe*, 'fierce' for *repe*, or *wægel*, 'gill, quarter of a pint, small vessel,' for *pægel*, especially when we consider that he did so after having read Sievers' remarks on the respective passages, WW. 479, 33 and 124, 2? Why did he enter: *wæterrap*, 'cable' from WW. 535, 4, when from his previous entry: *wæderap*, 'cable,' taken from WW. 515, 15 and referring to the same Latin word *rudens*, he could not but have learned that *wæderap* is the only correct form (cf. WW. 5, 44: *antenne wæde*? What does he mean by entering from *Haupt's Zeitschrift* the unexplained and corrupt form *duphaman* 'malleoli,' when a comparison with the later entry *dyb-homar-homer* must have told him that *duphaman* is simply misreading or blunder for *duphamar*, and then a glance in his Latin dictionary and at WW. 492, 40 *malleoli tyndercyn idest dyphomer* would have suggested 'saplings (such as are cut for) kindling wood,' as proper rendering for *duphamar*, *dyphomar*, *dyphomer*.<sup>9</sup>

Hall thoroughly understands the art of getting much out of little; so the one gloss *devia callus (h)orweg stig* (WW. 17, 16; 384, 40; 220, 36) has given him occasion for three entries: (1) *horweg*, aj., 'muddy'; (2) *horuweg*, sm., 'dirty road'; (3) *orwegstig*, sf., 'out-of-the-way-track.' (1) to be sure, is to be put on Sweet's account (cf. OET., p. 576a); but if Hall had looked into the matter, he would have found out from 220, 36 that *devia* is *orweg*, that is, 'trackless' and *callus* (= *callis*), *stig*, that is, 'path, road.' As in this instance the wrongly aspirated form of the word has played him a trick, so in several others. WW. 385, 3 we read *descurreis hofðelum*; as he could not make anything of it, but still wished to use it as material for his book, he bodily transferred it there. To understand the gloss, we have simply to properly divide it: *de scurreis*, and then it becomes plain that *hof* must stand for *of*, and *ðelum* is = *ðylum*; cf. 458, 15 *oratores ðylæs*, whence he got his entry: *ðyle*, sm.,

<sup>9</sup> But is *dup-*, *dyb-*, the right form of the first part of the word? When I compare such compounds as *ðyfe-porn* WW. 149, 39, *risc-pysel* 289, 3 and the diminutive *pysel* 137, 26; 139, 19.24; 244, 20.22; 324, 38 and the verb 408, 2 *frutescit þufaþ*, 492, 29 *luxoriente faeste gefuþ*, I cannot help thinking that we ought to read *ðufhammar*, *ðyphomar*, *ðyphomer* 'a sapling of luxuriant growth,' as is the *malleolus*.

'spokesman, speaker, orator,' and as he might have added from 385, 3, 'funmaker, humorist.' Also bodily transferred is the gloss *repagulum salpanra* WW. 106, 7, and yet Sievers had already pointed out that we have to read *sal punda*, that is, 'the pound-bar, inclosure-bar, fence-rail'; cf. 43, 26 *repagula sale*, referring to which gloss Sweet (OET., p. 587a) wrongly explains *sal* as 'bond'; it is rather 'a bar, pole, rail, stick'; in fact it is the contracted form of *sagol*, glossed *fustis* 332, 30, or *sagul*, glossed *paxillus* (for that is the true reading) 126, 18. It is also met with in the Anglo-Saxon (c. 1000) translation of the Gospels, Matt. 26, 47: *sahlum fustibus*, and Marc. 14, 43: *sahlum lignis*.

Intent as Hall was on new words, he has been repeatedly taken in by Wülker. So in WW. 460, 4 the latter did not see that the glossator explained *oreæ*, the archaic Latin word for 'bridle,' by the more modern one *frena*, nor did he know Latin enough to recognize in the *numine leso* 456, 27 the Latin *numine læso*. Consequently we have the two fine entries: *fræne* 'oreæ' and *leso*, sf., 'numen.' Likewise in 403, 21, Wülker failed to understand that *fiscalis ræde* is Latin = *fiscalis rhedæ*, which is explained *gafellicum wænfare* (as he ought to have known from 22, 17) and so Hall entered, however, without citing his authority: *rædegafol*, sn., 'rent paid in one payment (in money or kind);' that is to say, from a mere blunder of Wülker he coined a new word to enrich his dictionary. Just so 357, 32, Wülker had not been aware of the fact that two glosses had been crowded on one line; namely, *bapys treuteru*, and *ban segn*, although 8, 30 *ban segn*, and 8, 31 *bapis treuteru*, ought to have led him to a proper understanding of the situation. From 357, 32, his great authority Bosworth-Lye had guessed that *treuteru* (= 'tree-tar') must signify 'a sort of standard,' and this he imparts to his readers in the note to 8, 31. Now, that Hall did not fall into the trap, he simply owes to Sweet's correctly explaining *treuteru*, but from 357, 32 he gets the entry *bansegn*, sm., 'interest on money, money lent on interest,' which is taken from 515, 1 *fenus hiereborg*. It is evident from 237, 37 that we have to divide *hiere borg*; as to *hiere*, it is likely it



stands for *hiera*; cf. 440, 11; 442, 4; 508, 1. WW. 130, 15 we meet with that monster of a word *geldhealhalgung*, explaining Latin 'ceremonia uel orgia.' Hall, not understanding it, bodily transferred it. But a look at 107, 22 ought to have resolved him the riddle into the three words *geld*, (*h*)*eal halgung*, that is, 'guild (cf. the broad meaning of Danish 'Gilde,') every sort of hallowing=feast, every sort of festal day.' (cf. 519, 17, etc.).

It did not occur to Hall to glance at 471, 18: *per cola purh stlicceo*, before he entered: *purhsticcian*, vv., 'to strain through, filtrate, percolate,' from 487, 16; or to remember that there is such a word as: *tælg*, 'dye,' before he transferred from 513, 2 the blunder: '*geælged*, colored,' into his book; or that *telg* and *deag* are two separate words meaning the same thing;<sup>10</sup> or to learn from 375, 10: '*cient hrepað*,' that his entry *hrewaþ*, taken from 533, 2, is a blunder for: '*hrepað*=they call.'

Very interesting is it to trace the way he came by the following entries:

(1) '*blæcðrust*, sm., tetter, scab, leprosy (*blæc*, *ðrust*);

(2) '*ðrut*, sb., eruption, leprosy';

(3) '*ðrustfel*, sn., eruption, leprosy.'

These three entries refer to one gloss 9, 6: *bitiligo blæcþrustfel*. Sweet<sup>11</sup> made of that: '*þrust-fell*, sn., leprosy,' and that accounts for (3), Wülker divided it into an OE. *blæcþrust* and a Latin *fel*, and that accounts for (1); (2) is of Hall's own making, gotten up from a faint remembrance of the second component of (1). To arrive at a satisfactory understanding of the gloss in question, we must go a little deeper into the matter than Hall has done. In the *Epinal-Erfurt Glossaries*<sup>12</sup> the gloss is found in this form: *bitiligo blæcþrust fel*; in the *Corpus Glossary*,<sup>13</sup> B. 103, thus: *bitiligo blæcþrust, fel*; the concurrence of manuscript evidence is then decidedly in favor of separating *fel* from *blæcþrust*; the Latin word occurs again under the letter U in the *Ep. -Erf. Gl.*<sup>14</sup> as: *uitilago (uitiligo) blecþa*, and in the *Corp.*

*Gl.*, U. 168: *uitiginem (=uitiliginem) bleci*; U. 180, *uitiligo blecþa*. What is meant by *uitiligo*, becomes clear from *Corp. Gloss. Lat.* iv, 193, 40: *uitiligo macula alba corpore alfon greci et proram (=psoram=ψωραν) uocant*;<sup>15</sup> *blecþa* is then an exact rendering of *uitiligo*=ἀλφός. We meet with this *uitiginem (=uitilignem)* again in Steiue Meyer-Sievers, *Althochd. Gloss.*, ii. 356, 5, where it is glossed *blæci*, and as the reference there is to Orosius, i, 8: '*Sed Ægyptii cum scabiem et vitiliginem paterentur* . . . .'; it is very likely that the above-quoted glosses owe their origin to the same author. Orosius speaks there of the plague God sent down on the Egyptians and their cattle at the instance of Moses.<sup>16</sup> Under these circumstances I think it probable that *blecþrust* (*blæcþrust*) is misreading or blunder for: *blec* (*blæc*) *þrust*= 'the white thrush, scourge (plague).' In *þrust* (*ðrust*) I see a verbal noun of: *þrescan*, 'to scourge';<sup>17</sup> the Anglo-Saxon name for this leprosy would then exactly coincide with the Hebrew word for it, which means: 'the stroke,' 'the stroke of the scourge.'<sup>18</sup> As to *fel*,<sup>19</sup> that may be the remnant of another gloss: *bilis (uilis) fel*.<sup>20</sup> Let us now look at the entries:

<sup>15</sup> *Corp. Gl. Lat.* ii, 210, 2: *uitiligo ἀλφός ἀλωπη-νεα*. A.-S. *bleci*=OHG. *pleichi*.

<sup>16</sup> Cf. *Exod.*, 9, 9.

<sup>17</sup> Cf. *þearsca caedere, concidere*, Lindisfarne Gospels, *Marc.*, 5, 5; 12, 5; *Luc.*, 22, 63.

<sup>18</sup> Cf. *The Imperial Bible Dictionary*, s. v. leprosy.

<sup>19</sup> I am well aware of the attempt that has been made to establish an OE. *þrust-fell* on the basis of Goth. *þ uts-fill* but manuscript evidence seems to be against it.

<sup>20</sup> Cf. WW. 9, 7=*Corp. Gl.*, B. 108: *bile atr*, B. 172: *bilem amarum*; U. 195: *uilis pestis*. On the strength of such a gloss as that one might conjecture that *fel* is misreading for *wacl*=*pestis*. King Ælfred uses this word when referring to the scabiem et uitiliginem of Orosius: *For þaem wole þe on þæt land becom, se scop waes scegende þæt Ægypti adriſen Moyses ut mid his leodum*. Orosius has: *Sed Ægypti cum scabiem et vitiliginem paterentur, cum cum aegris, ne pestis ad plures serperet, terminis Ægypti pellunt*. The form *wacl* occurs in Bede, 289 (s. Sweet OET., 473a): *et cladis on waclæ*. Concerning the confusion of *f* and *w*, cf. WW. 480, 1: *impetu waere=fuere*; 254, 36: *præcipitata besceowene=besceofene*; 523, 38: *uoluentibus fealdendum=wealtendum*; 495, 20: *occa wealh=fealh*; 121, 17: *scarabeus scearnfel=scearnwifel*; 458, 7: *occa furh, fylging, wath=f. f. falth*.

<sup>10</sup> WW. 512, 30.

<sup>11</sup> OET., p. 520a.

<sup>12</sup> *Corp. Gl. Lat.* v, 347, 31.

<sup>13</sup> Ed. Hessels.

<sup>14</sup> *Corp. Gl. Lat.* v, 399, 14.



(1) 'halstān, sm., crystal (EG).'

(2) 'healstān, sm., small cake (WW. 364, 36; 372, 17; 495, 28).'

(3) 'helsta, wn?, crust (WW. 216, 5).'

(4) 'hylstēn, aj., twisted (WW. 393, 31).'

It would not seem possible that every one of these words refers to exactly the same thing, and yet it is so, as Hall might have easily found out, if instead of mechanically copying from his different sources, he had examined the words before entering them. He would then have seen that Sweet's explanation 'crystal' for (1) was based on a misunderstanding of the form *crustulla*, on record in the *Erfurt Gl.*,<sup>21</sup> just as if it represented a Greek κρύσταλλα, but a look into the *Corp. Gl.* (=WW. 16, 10), where the identical gloss occurs in the form *crustula similis* (=similaginis) *haalstan*, ought to have convinced anybody knowing Latin that the reference is to a sort of cake. Very likely the gloss is taken from *Exod.* 29, 23, where the *Vulgate* reads: *tortamque panis unius, crustulam conspersam oleo, laganum de canistro azymorum.*<sup>21b</sup> Having settled that, it would not have been difficult to see that WW. 216, 5 *crustula helsta uel rinde* stands for *crustula helstā=helstān u. r.*, and that *helstān* is only a variation of what we read WW. 16, 10, *haalstaān*. With that same word he would then also have identified WW. 364, 36, *colliridam healstān*, and he would also have noticed that *hylstene* occurring 393, 31, *et tortam panis* and *hylstene hlafas*, must be related to the same word and must mean 'cake, bread.' However, while it is plain enough what is meant by *haalstaān*, the etymology of the word is not so clear. Apparently the first component represents the wellknown *hāl*='whole, sound,' and the second is *stān*='stone,' and the idea suggested by such a compound may have been one of the reasons why Sweet explained it as meaning 'crystal,' for, I dare say, he

<sup>21</sup> OET., *Erf.*, 288.

<sup>21b</sup> In Ælfric's rendering of this passage: *and anne holne half mid ele gespring ende and anne gebegedne half of para þeorfra halfa windle*, there seems to be some confusion, *holne* is evidently=*hālne* and renders *tortam=tostam*, while *gebegedne* seems to render the same word as pp. *torquere*. The passage should then read: *and anne holne hlaf oððe anne gebegedne half mid ele gesprengende and . . . of para þeorfra hlafa windle*.

remembered that medicinal properties were ascribed to precious stones. But it seems to me, it would be hard to bridge over the gulf between the meaning 'whole-stone' and 'cake.' I think I am justified in identifying *haal-* with *aal-*, which we have in *aal-gewerc*, 'tinder' WW. 26, 5, *aal-fatu*, 'firepots,' 'cooking vessels' 212, 24, '*al-daht* (?)<sup>22</sup> earthen pot suitable to put on the fire for cooking.' WW. 5, 5. Then we have an easy transition of meaning, namely, *haal-staan* (1) *petra focaria*='hearth-stone,' (2) *panis focarius* 'the bread-cake baked on the hearth stone'=Italian *focaccia*=Spanish *hogaza*=French *fouasse*=OHG. *fochanza*=MHG. *fagatzē, fochenze*,=Mod. Bavarian<sup>23</sup> *fogetze*. Then *hylstene*<sup>23b</sup>=*hylstēne hlafas* is the same thing that elsewhere (WW. 153, 36) is called *heorð bacene hlafas*, and *tortam* is not participle of *torquere*, but of *torrere*, that is to say it stands for *tostam*. Concerning the form *haal* (for *aal*), I am inclined to think that there the original aspirate has been preserved, and I would connect the word with Latin *cal-or cal-ere*. That the number of forms lacking the true aspirate, is prevalent as against those exhibiting it in the same text, need not make us wonder, considering the uncertainty that very early appears in (OHG. as well as) Old-English documents in regard to what words were to be aspirated and what not. Here I should like to establish the fact that the 'ell' of old New-England houses is really a 'hell,' that is to say, a 'fire place'=Latin *colina* (*culina*), but that would carry me too far away from my present purpose; I must return to Hall's dictionary. I have already cited several instances of puzzling glosses being bodily transferred, just to fill the book. Here is another: *tetridit* 'desicit' OET., p. 654. Now Sweet, OET., p. 516a, had really tried to make the

<sup>22</sup> For *al-ðahht*, -ðeht from *ðoh*=clay? cf. OHG. *dāha*=(1) clay, (2) earthen pot. Also *polle-sartago* (Mone 415, 23), *fyr-ðolle-clibanum* (Mone 415, 23), seems to belong here. Nay, I am inclined to think that *al-ðahht* (*alðohht*) might read *al-ðahl* (*alðohl*).

<sup>23</sup> =Lagana, *Ahd. Gl.*, i, 336, 56, =*similaginem*, i, 697, 31.

<sup>23b</sup> *hil-hama-cicada* WW. 131, 35=*hylleshama* 378, 7 belongs here, being a counterpart of modern 'cricket-on-the-hearth,' as indeed crickets are 'little animals found in Bakers' Ovens.'

meaning of the gloss plain to him, but somehow he seems to have failed. What he says is: '*te-tridit*, prs., *tramples*,' *Ef.* 344: *tedridtid* (*defecit*), cp. *desicit*. It is evident that we have to start from the reading of the *Erfurt Gloss.* (= *Corp. Gloss. Lat.*, v. 356, 53) *defecit tedridtid*; the reading of the *Corpus Gl.*, *desicit*, is simply due to one of those common confusions of the letters *f* and *s*. Now, if we remember the phrase *tempus (me) deficit*, we shall not hesitate to say that *tedridtid*=*teðridtid* must stand for *teorið tid*, this *ð* looking so like an *o*,<sup>24</sup> is the same that 487, 16 tripped up Wülker and his docile scholar Hall. I hardly need mention that *tempus* corresponding to *tid*, has been inadvertently left out by the copyist. From WW. 136, 27, Hall enters a *tægung*, sf., 'tincture' = *deagung*, but is that not rather an error for *telgung*? (cf. 277, 35; 517, 20, where the word is correctly exhibited). Sweet is Hall's authority for telling us that by the side of *tæfl* (*tefel*, *tefl*) there is such an Old-English word as *tasol*, *tasul* for a 'die.' If he had inquired into the matter and remembered Wülker's note to WW. 526, 5, he would have seen that *tasol*, *tasul* is misreading for *tafol* and *taful* corresponding to OHG. *zabul*. That there is no such word as *sytlewæga* for 'weight, balance,' but that this is a blunder for *lytlewæga*= 'small scales,' Sievers had already pointed out, and from Hessels' edition of the *Corp. Glossary* he might have learned that Sweet's *gerinen*, etc., 'diligent' is Latin *germen* (*Corp. Gl.*, Int. 229=Sweet OET. cp. 24); and from the same source that Sweet's *here-searn* 'war-stratagem,' is Latin *heresearum*=*αἰρεσίων* (Hessels' *Corp. Gl.*, Y. 6=WW. 54, 39). Nor is there any Anglo-Saxon *rægerose*, meaning 'spinal muscles.' The word is simply an invention of Sweet, made up from what he found in *Erf.* 1181 (= *Glossæ Nominum*, ed. G. Löwe, p. 58., No. 977), *inguen lesca hregresi*. The Latin word shows plainly that the word must refer to the genital parts, and in fact we have to read *heg-presi*=OHG. *hegadrosi* (cf. *Ahd. Gl.*, ed.

<sup>24</sup> Accordingly we have *Corp. Gloss. Lat.*, v. 382, 50 *pauD pauuu* in the *Erfurt Glossary*, while the *Epinal* correctly exhibits *pauo*: *Corp. Gl. Lat.*, v. 396, 20 the *Epinal* has incorrectly *testudo bor Ohaca*, while the *Erfurt* exhibits the more correct *berDthaca*.

Steinmeyer-Sievers, ii. 228, 49)=Mod. German *Hagedrüse*=*Leistendrüse*, 'inguinal gland,' *Leistengegend*, 'inguinal region,' *lesca*, which Sweet considered to be Latin,<sup>25</sup> is identical with the *leosca* 'groin' (Hall took from Kluge's *Etym. Wörterb. d. deutsch. Spr.*)=ME. *leske*=OSw. *ljuske*=Dan. *lyske* and is the ground-word of the verb *be-lisnian* (= *be-liscnian*), *be-listnian*, 'to emasculate, castrate,' which he took from WW. 106, 31; the word occurs also in the Anglo-Saxon Translation of the Gospels, Matt. 19, 12: *belistnode eunuchizati*. Just as imaginary as the above-quoted word for 'spinal muscles,' is the entry *neweseoða*, wm., 'pit of stomach.' The passages on which Sweet, OET., p. 619a, based his new coinage are *Epinal Gl.*, 505 (= *Corp. Gl. Lat.*, v. 365, 43) *ilium neuū seada*=*Erf. nænsida*, *Erf.* 1180: *ilium neisn nænsod* (= *Gloss. Nom.*, p. 52, No. 852). Comparing such glosses as WW. 26, 6: *ilia midhridir, nioðan weard hype*; 159, 36: *ilium scare*; 159, 37: *ilia smæle þearmas*; 427, 28: *ilium ryste*; 419, 9: *ilibus smæl þearnum*; 517, 14: *ilia inneþas* with Hessels' *Corp. Gl.*, E. 439: *exta iesen*<sup>26</sup> (=WW. 20, 24, where Wülker wrongly exhibits *lesen*); WW. 521, 33: *exta iesendne*,

<sup>25</sup> Sure enough, there is a Greek-Latin word *ischion* (= *ἰσχίον*), the plural form of which *ischia*, written *iscia* (cf. *Corpus Glossarium Lat.*, iii, 409, 61, *lumbi ischia*) might be hidden in ii, 333, 39 *ἰσχίον dossum lumba lesca* (= *t esca*, *t ischia*), but this conjecture seems superfluous in view of the fact that ME. has *leske*= 'groin,' and the Anglo-Saxon translation of the Gospels records a verb clearly pointing to a noun *lisca*. Perhaps we have to do with this *iscia* *ἰσχίον* in the puzzling gloss on record in the *Epinal-Erfurt Glossaries* (*Corp. Gl. Lat.*, v. 367, 27) *isca tyndirm-tyndrin*; as the gloss following is *ign(i)arium algiueorc-algiuerc*, it seems likely that *tyndirm* belongs as a synonym to *algiueorc* ('tinder, kindling wood') and has crowded out the proper interpretation of *isca*=*iscia*, namely *lesca*, which could the more easily drop out, as a very similar gloss preceded; namely *isic*=(*ἰσικ*) *leax-lex* 'salmon.' As to the form *tyndirm* on record here, Sweet OET., p. 570a, does not take any cognizance of it, but it is the same formation as *waestm* (= *waestma*) from *waest*, or *acclma* from *accl* (*egl*).

<sup>26</sup> Here belongs also, I believe, the *iesne lþea*=*servus* of Prolog. Matth. North. Gosp. Matth., 19, 22: *þe esne*=*adolescens* (hence correct WW. 77, 40: *adolescens iunges* into *runges*=*iung esn*), and *esneund condictorius* for example, *conductionarius*, WW. 212, 401. Hall did not understand it, and so bodily transferred it; it means, of course, 'a { thing } belonging to (or dealing with) the class of (hired) servants' (cf. also *innheardnonn* 'miles,' Matth. 8, 9, Lindisf. Gosp.).

isend; 396, 22 *extis iesende oððe inelfe*; *Lorica Gloss.*, 71 (=Sweet, p. 172): *intestinis isernum*=*isennum* and *Ahd. Gloss.*, ii. 374. 37: *rien, testiculus niero*, I think, we shall be justified in supposing that *neisn* stand for *nē-isn*=*ner-isn*, that is to say, *nē* (=nen for ner) was copied from a manuscript where *n* and *r* were nearly alike in form, just as *næn-sood* stands for *nær-sood* and *nenū seada* for *neru-seada*; *sood* I consider to be a by-form of *sād* 'laqueus,<sup>27</sup> *extale*.' The meaning of *ilium ner-isn nær-sood, neru-seada* is then 'the reins.'

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#### NOCH—ITS ENGLISH EQUIVALENTS AND THE RELATIVE FREQUENCY OF THEIR OCCURRENCE.

In preparing a vocabulary of the most common words in simple German, I have had occasion to give some special attention to the particle *noch*. It occurs about 840 times in the following seven Readers: Brandt's, Bronson's (*German Prose and Poetry*, both parts), Buchheim's (both parts), Fasnacht's (first year), Harris', Joynes-Meissner's, and Whitney's (*Introductory*). Of these 840 cases, only about 50 belong to verse, the rest to prose. *Noch* as a temporal adverb occurs about 530 times; as an adverb of degree, measure, etc., 310 times. But it is often difficult to distinguish these two categories clearly. In the latter I have also included 24 cases of *noch* meaning 'nor,' which is in reality a different etymon.

I have put the 840 cases into four general groups and numbered the subdivisions consecutively from 1 to 37. Groups *A*, *B* and *C* contain the 530 cases of *noch* as an adverb of time; Group *D*, all others. Group *A* comprises about 300 cases of *noch* as referring to the present and to the past, the majority 179 uninfluenced by other adverbs; Group *B*, about 100 cases of *noch*+a negative, its most common modifier: and Group *C*, about 130 cases of *noch* as pointing forward to the future, relative or absolute. This classification is neither strictly logical, nor historical; it merely

<sup>27</sup> Cf. *Corp. Gl. Lat.* ii. 66, 47: *extalis αρχος*=*ὀρχός* that is, *testiculus*.

aims at some practical results for purposes of translation.

#### GROUP A.

Whether *noch* in this group shall be rendered by 'still' or by 'yet,' may often be left to individual choice. In general, however, it seems safe to say that 'still' is more in harmony with present Eng. usage. [Consult on this point a *Shakespeare Concordance* and Schmidt's *Shakespeare Lexicon* and notice that 'still' was then often='constantly'; also: Young's *Bible Concordance*, where the use of 'yet' predominates and 'still' is registered only about half a dozen times.]

1. *Noch* with present and perfect tenses—96 times: (a) *die Suppe ist noch etwas heiss*, 'still'; (b) *ich sehe sie noch alle deutlich vor mir, als wenn es erst heute geschehen wäre*, 'still,' but cf. the use of 'yet' in *Cent. Dict.* s.v. *yet* i, 3; (c) "wollt ihr das?" "wie könnt ihr noch fragen?" (Brandt, 24. 14), 'is that still a question?' (d) *wer es am meisten nötig hat, das wäre noch eine grosse Frage*, lit. 'would still be a great question,' say: 'is at least very doubtful,' cf. *noch*='at least,' *D.* 37; (e) *wissen Sie noch, was ich Ihnen neulich sagte?* lit. 'do you still know . . . ?' say simply: 'do you remember what . . . ?'; (f) *er hebt seine Stimme jetzt so hoch, wie er noch kann* (Whitney, 171. 5), 'as his strength still allows,' or, 'enables him,' or 'as he possibly could'; (g) *wenn ich auch alle Schätze der Welt habe, so habe ich doch noch allerlei Wünsche*, 'I have, for all that, all sorts of wishes still'; (h) *die paar Stunden, die noch übrig sind*, 'which are still left,' or simply, 'which remain'; (i) *aber meint ihr nicht, wir könnten noch entkommen?* (Bronson i. 179. 3), 'still,' that is, now as well as a while ago, or, 'even now'; 'yet' would more likely refer to some time or other in the future (see *C.* 22), which is not meant by this emphatic *noch*; (k) *noch ist es Zeit, dass ich gehe* (cf. Brandt 168.19), like (i) above, or say, 'it isn't too late yet for me to go,' and supply, 'but it will soon be too late'; (l) *noch ist er verwundert über alles, was er hier sieht* (Brandt, 122.23), 'he is still surprised' . . . , or, in order to intimate more clearly that his wonder is expected to cease, say, 'as yet he is . . .,' cf.

*Standard Dict.*, s.v. *yet*, the two examples: 'he is still feeble' and 'he is feeble yet.'

Here may also be classed: um nicht von dem jungen Fant übersprungen zu werden, der noch mein Schüler gewesen ist (Harris, 156.19). Harris translates: 'besides,' which in German, however, would quite as likely be expressed by *noch dazu*, see *D.* 28. The idea seems to be: 'who is still so young as to have been my pupil,' or 'who only lately was my pupil.'

2. *Noch* with past or historical tenses and denoting either—(a) to (c)—a period, also a point, of time in the past (Grimm, s.v. *noch* i, 3), or—(d) to (k)—continuation of time from the past down to the present, absolute or relative (Grimm, i, 2)—83 times: (a) während sie noch sprachen, 'while they were still speaking'; cf. 'while he yet spake, behold a bright cloud' Matth., 17. 5, and *Cent. Dict. yet*, i, 3; (b) in Aegypten, wohin ich noch sehr jung geschickt wurde, 'while still very young'; (c) am andern Morgen waren die Segel noch aufgerollt, 'still furled'; (d) ein Sensenmann hat mir abgehauen, was von der Hand noch übrig war, say 'what little there was left,' cf. *A.* 1 (h); (e) sie kommen zurück mit Pferden, die sich kaum noch schleppen können, say, 'which had scarcely strength enough left to drag themselves along'; (f) nur der Ankläger fehlte noch, (Harris, 142. 9), 'only the accuser was still wanting,' 'still failed to put in appearance,' or negatively, 'did not yet appear'; (g) fliegen konnten sie nicht gut, denn sie hatten noch wenig Übung, 'for as yet they had had but little practice,' cf. *A.* 1 (l), or negatively, 'they had not yet had much practice,' cf. 'not yet,' *B.* 10. Here, again, the use of 'yet' points more to a future time when they might possibly get the necessary practice; (h) dazu war ich noch fremd in der Gegend und kannte den Wald noch gar wenig (Joynes-M. 116. 69). The first *noch* does not modify *dazu*, as in *noch dazu* (*D.* 28), but *war ich*, just as the second modifies *kannte*, but *dazu alone* has here the same force as *noch dazu* in *D.* 28; (i) so that sie es immer seltner, und zuletzt kam es kaum noch vor, dass auch nur von dem Ringe gesprochen wurde (Harris, 55. 5), 'she did it less and less frequently, and' lit. 'finally it hardly still occurred,' or, 'it would

hardly occur any more that the ring was even, or 'even so much as mentioned'; (k) ich fand noch alles, wie ich es verlassen, logically not 'I still found everything as I had left it,' but rather, 'I found everything still as I had left it,' that is, 'everything was still in the same condition in which I had left it.'

3. *Noch+immer*, or, *immer+noch*, with present and past tenses, 'all the time,' 'even now,' 'even then,' often simply=an emphatic 'still'—41 times: (a) noch immer wurden mehr Ballen aus dem Schiffe herausgewälzt (Joynes-M., 98, 38), 'all the time they went on rolling'; (b) er war nicht ohne Sorge darüber, dass die Hilfstruppen noch immer ausblieben (Brandt, 185. 20), 'still,' or, 'even then failed to appear'; (c) die See ist noch immer wie toll, 'even now the sea is raging violently'; (d) als er noch immer schwieg, fuhr der Hauptmann fort, 'when he continued to be silent'; (e) aber ich glaube es von Adelheid immer noch nicht, 'but I can't believe that of A. even now.'

4. *Noch+immer*, or, *immer+noch*= 'notwithstanding,' 'at any time,' 'at any rate,' 'still' (adversative)—4 times: (a) denn es ist eine eigene Sache mit dem, was richtig und was falsch ist, und schlecht Ding in guter Hand ist immer noch sehr viel mehr wert wie gut Ding in schlechter (Harris, 55. 24), 'a poor thing in good hands,' or, 'in good keeping, is still,' or, 'any day, worth much more than'; (b) und von diesen Jungen sterben doch noch immer viele Hungers (Fasnacht, 35. 7), 'and for all that, many of these young ones die of starvation,' say perhaps, 'insist on dying'; (c) thus also: *noch+allemaal* instead of *noch+immer*, ich sehe noch allemaal besser als dem Herrn Feldwebel lieb ist (Harris, 156. 10), 'I can still see better than you every time' or 'any day.'

5. *Noch+heute*, or, *heute+noch*, *noch jetzt*, etc.—30 times: (a) heute noch schreibe ich an ihn, 'I'll write to him this very day'; (b) er hat mir Gellert's Schriften noch heute gelobt, 'it's only to-day that...'; (c) ein Volksglauben, der noch heute nicht ganz erstorben, 'not even to-day,' or 'at the present day'; (d) ein Fieber, das noch an demselben Tage ausbrach, 'that very day,' or, 'the same day'; (e) kannst du das Kunststück noch jetzt? 'do

you know the trick still,' or 'now?' (emphatic); (f) weil ihm noch in der letzten Stunde ein Rettungselengel erschien, 'in the very last hour,' 'in the nick of time;'; (g) blüht morgen dir ein Röslein auf, es welkt wohl noch die Nacht darauf, 'the very next night.'

6. *Noch+vor* or other limiting words referring to the past—17 times: (a) das Pferd kostete mich 50 Dukaten noch vor vier Wochen, 'only four weeks ago;'; (b) ich sah ihn gestern noch durch die Strasse gehen, 'only yesterday'; (c) das sagte er noch, als er 17 Jahre alt war, 'even when he was'; (d) ich begegnete ihm noch spät abends 8 Uhr, 'as late as eight o'clock in the evening'; (e) noch am Grabe pflanzte er die Hoffnung auf, 'even at the grave.' In this and the next example the notions of time and space are blended; (f) vor der Thür konnte man mich noch recht gut hören (Buchh. ii, 32. 1), 'at the door they still could understand me quite well,' that is, 'as far away as the door.'

7. *So lange noch*, generally='as long as,' or 'just as long as'—12 times: (a) so lange noch Gäste in der Wirtsstube sitzen, können Wirtin und Dienstboten nicht weggehen, 'as long as,' or, 'just as long as'; (b) similarly: wie lange gedenkst du noch zu leben? 'how much longer do you expect to live?' The *noch* in these two examples, especially in the latter, verges on that of *C*; it points towards the future; cf. *C*. 13, *noch lange*.

8. *Nur noch*: various equivalents—12 times: (a) ich spreche gar nicht mehr; ich nicke gewöhnlich nur noch zu allem mit dem Kopf (Harris 163.9), 'all I generally do now is to nod assent to everything'; (b) er fiel tot und ohne auch nur noch zu zucken nieder (Brandt 70. 28), 'without even so much as a quiver'; (c) ehe ich mich aber umsehen konnte, war dieser jemand schon vorbei, und ich sah nur noch einen Schatten an den Häusern hinschweben (Bronson ii, 39. 15), 'and all I saw was . . .,' or, 'I just managed to see . . .,' or, 'I all but missed seeing . . .'; (d) similarly: er hatte eben noch Zeit, wieder in das Coupé zu springen, 'was all but too late,' or, 'had just time (enough left) to . . .'; (e) similarly: die schweren Steine, die ihm allein noch hinderlich gewesen waren, 'which had been the only thing that still bothered him.'

9. *Das fehlte noch* (ironical)—3 times: sometimes a *nur* is found before the *noch*; for example: das fehlte in der That nur noch, um die Gemütlichkeit vollkommen zu machen (Harris 159. 28), 'exactly, that's just what is wanting,' or, 'that would be the last straw.'

#### GROUP B.

*Noch* with various negatives.

10. *Noch+nicht* or *nichts*, with present and past tenses—61 times: (a) er ist noch nicht hier 'he isn't here yet'; (b) noch ist es nicht geschehen, 'it has not been done as yet,' or, 'so far it hasn't been done'; (c) ich glaube gar, die langen Fransen sind noch nicht einmal gewechselt (Harris 161. 16), 'haven't even been changed yet'; (d) ich habe ihn noch gar nicht gesehen, to be translated according to context and emphasis; if with greater emphasis on *gar* than on *gesehen*: 'I haven't seen him at all'; if with a greater emphasis on *gesehen* than on *gar*: 'I haven't seen him'; (e) geh, aber jetzt noch nicht, 'go, but not yet,' or, 'not now'; (f) ich bin ein Original; das kann ich ohne Eitelkeit sagen; aber darum sage ich noch nicht, dass ich ein gutes Original bin (Harris 120. 21), 'but I do not go so far as to say that,' or, 'but that does not mean that'; (g) als sie sah dass noch nichts gesponnen war, 'that nothing had yet been spun'; (h) mein Bruder wusste es noch nicht, 'didn't know it at the time,' or, 'at that time'; (i) solcher Schimpf war dem Kaiser noch nicht geschehen, 'not yet,' or, 'never yet.'

11. *Noch lange nicht*—twice: (a) sie hatte sich noch lange nicht erholt, 'she was still far from having recovered,' or, 'she was not yet' (or 'by no means') restored'; (b) wir atmeten freier, aber unsere Angst hatte noch lange kein Ende, 'our anxiety was by no means yet over.'

12. *Noch+kein*, with present and past tenses, 'not before,' 'never yet,' 'not before' 'never before'—19 times: (a) du hast mir noch keine Antwort darauf gegeben, 'you haven't answered my question yet'; (b) noch habe ich kein Wort von dir gehört, 'I haven't yet heard a word from you'; (c) auch mich hat, wie Sie, bis jetzt noch kein harter Schlag betroffen (Joyes-M. 141. 10), 'before this no

great bereavement has befallen either you or me'; (d) Herr, diesen Fisch hab' ich gefangen, wie keiner noch ins Netz gegangen, 'such as I never saw in my net before'; (e) ein Haus wie er noch keins gesehen hatte, 'such as he had never seen before.'

13. *Noch+nie* (*niemals*), 'never yet'—14 times: bei seinem Barte hatte ja der Kaiser noch nie geschworen, ohne, . . ., 'for the emperor had never yet sworn by his beard without . . .'

#### GROUP C.

In *A* and *B*, the force of *noch* did not extend beyond the present into the future (with the possible exception of 7). It will now be seen that the examples of *C* point by degrees more and more to the future, as we begin with 13 and end with 22.

14. *Noch+lange, lange Zeit, eine Stunde, ein Jahr, ein bisschen*, and other limiting words indicating continuation from the past, through the present, into the future, relative or absolute—33 times: (a) sie besprachen sich noch lange über die Geschichte, 'for a long time still,' 'much longer'; (b) der Adler schwebte lange noch über dem Haupte des Bauers, like (a); (c) so lebte er noch ein paar Tage fort, 'thus he lived on for a few days longer'; (d) ich für meinen Teil habe lieber mein Pferd in dieser Schenke eingestellt, als dass ich nur-nach eine Stunde weiter geritten wäre (Bronson i. 173.8), 'than ride even so much as an hour's journey further'; (e) eine Woche will ich's noch mit ansehen, dann aber . . . (Harris 171. 2), 'I'll try to stand it one week longer (or 'still'), but after that . . .'; (f) Hermann begleitete die Römer noch eine Strecke (Brandt 186. 14), 'for a distance still'; 'a little further still'; (g) sie tranken noch bis tief in die Nacht hinein, 'they continued drinking till late into the night.' Cf. the use of *yet* in: 'for yet a little while and he that shall come will come, and will not tarry,' Heb. 10. 37; also John 7. 33.

15. *Noch* without limiting word. The continuation of time from the past, as well as the extension into the future, are more or less evident from the context—30 times: (a) sprach zum Richter: gewährt mir noch eine Bitte, 'grant me still one request,' *noch*=(1) 'while

we continue to be together,' or 'while there is time,' and (2) 'before I am hanged.' The English seems to emphasize (1) rather than (2); the German (2) rather than (1); (b) 45 Jahre ist kein Alter. Er muss noch schreiben, für die Welt leben (Harris 121. 23), 'still write,' 'go on writing'; (c) du hast noch einen langen Weg vor dir, 'you have still a long distance before you'; 'yet' would seem rather more emphatic than necessary.

Here *noch* often verges on the *noch*='more' (*D. 26*): (a) eine Nachricht muss ich Ihnen noch melden (Harris 122. 25), *noch* rather='before I finish my letter,' than='one more piece of news'; (e) ich habe dir noch viel zu erzählen (Harris 175. 7), 'I have much to tell you still,' or, 'much more.' The context only will decide in such cases which is the better rendering, and often the difference is very slight.

At other times again the *noch* approaches the meaning of 'at some indefinite time in the future,' (*C. 22*): (f) es scheint, das wir noch zu einem vollständigen Urteil kommen können (Brandt 179. 20), that we may yet reach . . ., that is, 'if we only keep on with our investigation.' But *noch* may here also be='even now,' 'late as it is,' or 'before every opportunity of collecting evidence is cut off'; or translate 'that it is not yet too late to . . .' A good example to show the different points of view that may sometimes be taken in the interpretation of *noch*.

16. The time of this *noch*, which points more or less clearly to the future, is sometimes represented as coinciding with, or immediately following, that of another action—6 times: (a) als er aber zum Galgen abgeführt wurde, schrie ihm noch der Jude nach, 'the Jew still cried out after him,' that is, (1) 'while they led him away,' and (2) 'before he was quite out of sight.' Notice that the *noch* here might be transposed to the other clause: aber noch als . . .; (b) a stage direction: durch die Mitte ab, nachdem sie im Vorbeieilen Cäsar noch einen Kuss gegeben hat (Harris 167. 24), not 'another kiss,' but 'after stopping to give Cäsar a hasty kiss as she passes.'

17. The fact that *noch* refers to the future, or rather limits the time of an action to a period which closes with the beginning of



another action or event, is often clearly indicated by such words as *bevor*, *vor*, etc.,—6 times: (a) *bevor* er Wien verliess, beehrte ihn die Kaiserin noch mit einer Unterredung, 'the Empress honored him . . .' The same transposition is here possible as in 15. (a); (b) er sagte, ich müsste ihm noch vor der Abreise was spielen, 'must still play,' that is, 'while I was with him,' or 'during my visit,' and 'before leaving him.' Although the English often need not translate the *noch*, the student should nevertheless feel the force of it in the German.

18. More frequently the limitation mentioned 17 above, expressed by *ehe*: *ehe*+*noch*, *noch*+*ehe*, *ehe* . . . *noch*, 'before,' or 'even before'—20 times: (a) aber *ehe* der Kaiser noch Zeit hatte, seinen Retter zu betrachten, war dieser bereits verschwunden; (b) we also have *noch* and *ehe* in different clauses: wenn ihr meinen Rat folgt, so kann ich euch noch freimachen, *ehe* es zu spät ist.

19. In this section and in 20 and 21, the *noch* points also clearly to the future, but the limitation is to be inferred from the context, and various free English translations are possible—3 times: (a) nicht weit von der Stadt zieht sich ein Vorgebirge in das Meer. Dorthin wollten noch die Mädchen, um von da die Sonne in das Meer sinken zu sehen (Bronson ii, 55. 18), *noch*='before they were rowed back,' 'before they returned,' or say: 'thither they wished to extend their excursion'; (b) der Hahn sagte, es scheine dort ein Licht. Sprach der Esel: So müssen wir uns aufmachen und noch hingehen, denn hier ist die Herberge schlecht (Bronson, i, 52. 26), 'go thither before we go to sleep,' or 'go thither, late as it is'; or also: 'continue our journey till we reach the light'; (c) der Lotsenkommandeur wunderte sich, aber er geht hin und schliesst die Thür; und mein Bruder sieht noch, dass in der andern Stube Theodor auf dem Bett sitzt (Whitney, 173. 12), 'before he actually closed the door,' or 'just managed to see that,' or 'all but missed seeing that'; cf. A. 8. d.

20. *Noch*='first'—12 times: (a) er war entschlossen, die Schwester aufzusuchen, aber er wollte sich nur noch den Segen des Vaters erbitten (Bronson ii, 57. 9); (b) etwas muss ich

aber noch gestehen, was mir auch nicht wenig Geld einbrachte, ich nahm meine Arzneikunst zu Hilfe (Bronson ii, 37. 10), 'first,' that is, 'before I go on with my story'; (c) endlich aber wurde der Vater mit seinen Sachen in den Korbwagen geschafft, nachdem er noch einige Male um den Wagen herumgegangen war (Brandt 118. 26), not 'several times more,' but 'after he had first . . .' and 'before he actually got in'; (d) sometimes the translation by 'first' is plainly suggested by *erst noch*: ach, nicht erst noch schmieren! (Brandt 218. 3) 'oh don't stop to limber me up first!'

21. *Noch*='in time,' 'at the last moment'—6 times: (a) er holte eben so schnell auch noch seinen Kameraden (Bronson i, 74. 18), 'and just as quickly he also fetched his comrade in time,' or 'before it was too late,' 'in the nick of time'; (b) vielleicht kann die Gräfin vergessen, was ich ihr schnell noch sagte (Bronson i, 204. 28), 'what I said to her at the last moment' and 'before parting.'

22. In the examples in this section, *noch* refers with great clearness to the future and occurs, therefore, exclusively with the future tense (or the present used in its place); but in point or period of time is much less definitely limited than in the preceding sections. It is in these cases that the use of *yet*, as in: 'he'll be hanged *yet*' (Shak.) is eminently in place. Often *noch*='at some time or other'—18 times: (a) Zinnsoldat, du wirst dir noch die Augen aussehen; (b) dein Männchen kennt nur die Sammetpfötchen: du wirst die Krallen schon noch herausstrecken (Whitney 216. 13), 'I am sure, he'll yet be made to feel your claws'; (c) wer weiss, was noch kommt?

This is the last example of *noch* as a temporal adverb. Its range extends from a distant past, for example: sie waren noch nie besiegt worden, to a distant future, for example: das wird in Europa auch noch Mode werden.

#### GROUP D.

*Noch* as an adverb of degree, measure, etc.

23. *Noch* with comparatives, 'still' or 'yet'—82 times: (a) da war es noch schlimmer als unter der Rinnsteinbrücke; (b) 'Die Geschichte ist Ihnen wohl zu Herzen gegan-



gen?" "Mehr noch als den anderen Herren," (Whitney 176. 16), 'more even than'; (c) die ehernen Stiere waren noch viel böser und stärker als wirkliche Stiere; (d) here may also be classed: aber ich hätte noch ganz was anderes zu erzählen (Brandt 81. 27), 'something much more remarkable still.'

24. *Nur noch* with comparatives, 'only all the'+comparative—3 times: (a) er hielt sein Gewehr nur noch fester, 'only all the more firmly'; (b) seine Verkleidung brachte ihn nur noch mehr in Gefahr, 'only brought him into all the greater danger,' or, 'was far from making the danger of his situation less.'

25. *Noch* and *auch noch*, 'besides,' 'moreover,' 'also,' 'in addition,' 'else'—34 times: (a) das Auditorium war so voll, dass ein Vorsaal und noch die Flur bis an die Hausthür besetzt war (Buchheim ii, 31. 21); (b) die elfte Arbeit war noch mit einer ganz besondern Schwierigkeit verbunden, 'involved moreover a quite peculiar difficulty'; (c) so ein Schwein, das schmeckt anders, dabei noch die Würste, 'and then all the sausages besides,' or, 'in addition,' or 'not to speak of all the sausages'; (d) er schloss die Läden, damit niemand etwas sähe, riegelte dann auch noch die Thür hinter sich zu (Harris 52. 6), *auch noch*='in addition,' but the *noch* might also be='before doing anything else,' that is, 'before expressing his wish,' cf. C. 15; (e) Hans dankte Gott, dass er ihm auch diese Gnade noch erwiesen hätte, 'that he had even granted him this favor also,' 'in addition to all the others'; (f) sie fragten mich, wass ich denn noch zu thun hätte, 'what more,' or 'what else I had to do;'; (g) er wusste nicht, wohin er sich noch verbergen könne (Harris 36. 14), 'where else he should hide himself.'

26. *Noch+viel, manch, einig, wenig*, etc. —15 times: (a) es werden ihrer noch viele kommen, 'many more,' 'many others'; (b) es kostete noch einige Mühe, ihn heraufzubringen (Brandt 92. 19), 'some further trouble'; (c) lege noch etwas Holz an (that is, ans Feuer), 'a little more'; (d) also *noch*+common noun: einen Gruss noch rief der Held der Geliebten zu (Brandt 65. 3), 'one more greeting'; but here, as well as in D. 25. (d), the *noch* might be: 'before departing.'

27. *Sonst noch*—8 times: (a) und was du

sonst noch hast 'and whatever else you may have'; (b) fragte, ob er nicht sonst noch zu Diensten sein könne, 'in other respects,' 'in other ways'; (c) und sonst noch allerlei Putz und Zieraten, 'many other kinds of.'

28. *Noch dazu, noch obendrein*, 'besides all that,' 'to boot,' 'and even'—7 times: (a) sie wies einen nach dem andern ab und trieb noch dazu Spott mit ihnen, 'and even ridiculed them'; (b) er bot ihm viel Geld und versprach noch obendrein, ihm eine weit grössere Mühle bauen zu lassen, 'and went so far as to promise.'

29. *Noch einmal*, 'once more,' 'again'—66 times: (a) noch einmal eilt Siegfried zu seinem trauten Weib; (b) er ist noch einmal hier gewesen, 'again.'

Here may also be classed eight cases in which higher numerals than *ein* are used before *mal*: (c) wenn ich mich recht auseinanderthue, bin ich noch dreitausendmal so dick, say 'three thousand times as thick as before'; (d) ich habe in späteren Jahren noch hundertmal derlei erlebt, 'time and again,' 'again and again.'

30. *Noch ein*, 'another,' 'longer'—26 times: (a) rechts ist noch ein Zimmer, 'another'; (b) das Stümpchen Licht kann kaum noch eine Viertelstunde dauern (Bronson i. 180. 11), 'another quarter of an hour,' or 'a quarter of an hour longer'; (c) er hätte gern noch einen letzten Versuch gemacht, 'another, and a final, attempt.'

31. *Noch ein anderer*, 'another not yet mentioned or considered'—6 times: (a) nun warb aber noch ein anderer Freier um Gudrun (Harris 202. 15); (b) drei Buben und zwei Mädchen, zu denen oft noch andere Gespielen aus der Nachbarschaft kamen (Brandt 89. 13), 'three boys and two girls (who were playmates and), who were sometimes joined by other playmates (still) from the neighborhood.'

32. *Weder . . . noch*, 'neither . . . nor'—15 times: er hatte weder gegessen, noch getrunken.

33. *Noch*, without *weder*, after a negative or privative in preceding clause, 'neither . . . nor,' 'nor'—9 times: (a) ich kann euch nicht belügen, noch betrügen (Harris 207. 10); (b) nie Saite, noch Gesang; (c) ohne Schnauze, noch Füsse nass zu machen, 'without wetting

either mouth or feet,' or 'wetting neither mouth, nor feet.'

34. *Noch*, 'even,' 'yet,' 'and what is more than that'—14 times: (a) Andreas noch in Banden frei (Brandt 139. 5); 'even,' or 'though in fetters, yet free'; (b) und noch im Netze gab der Fisch den Laut von sich (Buchheim i. 43. 12), 'even while in the net'; (c) die Wirtin gab ihr einen alten Rock und ein Paar wollene Strümpfe; dabei that sie noch, als wär's ein grosses Geschenk (Bronson i. 76. 16), 'gave her . . . stockings; and mean though they were, she even pretended that . . .,' or 'even acted as if . . .'.

35. *Noch einmal* so . . ., 'twice as . . .,' 'as . . . again'—once: sässe doch das kleine Mädchen hier im Boote, dann könnte es gestrost noch einmal so finster sein (Brandt 29. 4), 'as dark again.'

36. *Noch so* . . ., 'never so . . .,'—18 times; (a) was hilft es, dass ich noch so gesund aussehe (Joynes-M. 134. 28), 'look never so well'; on 'never so' and 'ever so' cf. Webster's *Internat. Dict.* s. v. *never*; on the relation of *noch so* to *noch einmal so* (35 above) cf. Grimm, *Wb.* s. v. *noch*, ii, 2.

37. *Noch*, 'at least,' 'possibly'—5 times: (a) auch diese Hoffnung fehlgeschlagen! das Hausmädchen hätte vielleicht noch etwas gewusst (Brandt 166. 19), 'it might have been that the servant girl at least had known something,' that is, even if the mistress could not be expected, or, was sure not, to know anything about cooking; (b) wenn ich noch einen Explosionsstoff entdeckt hätte (Harris 168. 24), 'at least.' Compare with this: wär's noch die kaiserliche Kron! Zo ist's der Hut von Oesterreich, *Tell* 408, 'if it were at least the emperor's crown! as it is,' or, 'now, it is the hat of A.,' where Deering translates 'only,' which is ambiguous; also *Neffe als Onkel* ii, 9, fin. ja, wenn ich noch wenigstens ein Glas zu viel getrunken hätte—Aber so!; here the *wenigstens* is expressed, but the meaning would remain the same if it were left out. Cf. *A.* 2 (h) where *noch=noch dazu*; also *C.* 20 (d), where *noch=erst noch*.

Here may also be classed: freilich, die Zeit kann aus den Menschen noch was machen (ironical; Brandt 98. 15), that is, 'if all other things or powers cannot, Time, at least, can make

something out of a fellow.' But this might possibly be: 'Time in the end, can . . .,' that is, if you only wait long enough; or, 'Time will yet make . . .,' *C.* 22.

A similar notion of a least, or lowest degree is implied in: das ist noch gnädig genug abgegangen (Harris 160. 11); in other words: ich nenne das noch gnädig, d. h. noch nicht ungnädig oder unglücklich, denn es hätte schlimmer werden können, 'I call that lucky (enough) still,' or, 'it might have been worse,' or 'it went better than I thought it would.'

The following summary shows at a glance which of the English equivalents occur most frequently and are hence the most important for the student to learn.

A.	B.	C.	D.
1 96	10 61	14 33	23 82
2 83	11 2	15 30	24 3
3 41	12 19	16 6	25 34
4 4	13 14	17 6	26 15
5 30	—	18 20	27 8
6 17	96	19 3	28 7
7 12	—	20 12	29 66
8 12	—	21 6	30 36
9 3	—	22 18	31 6
—	—	—	32 15
298	—	134	33 9
—	—	—	34 14
—	—	—	35 1
—	—	—	36 8
—	—	—	37 5
—	—	—	—
—	—	—	309

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#### THE OLD-ENGLISH RUNES FOR a AND o.

It is well known that the Old-English runes  $\mathfrak{F}$   $\mathfrak{F}$   $\mathfrak{F}$  represented the three sounds  $\alpha$  a o, and  $\mathfrak{F}$   $\mathfrak{F}$  are generally regarded as modifications of  $\mathfrak{F}$  made by the addition of diacritical marks in order to secure differentiated symbols. But if  $\mathfrak{F}$  had continued as the sign for the three sounds that arose out of Germanic

*a* until it occurred to some one that it was not well so, and that it would be better to differentiate them, we should be justified in asking why it was that *æ* rather than one of the others was allowed to retain the original sign; and, if it was, why one stroke was added to *a* and two strokes to *o*; and why these additional strokes were not attached to the other side of the stems, rather than clumsily hung on the projections to the right. Besides it would seem strange, if these forms were due to an arbitrary interference of this kind, that the same new forms were hit upon by most writers or that one man's choice became general convention.

We are therefore led to look for something in the language itself that guided most writers independently to the same or similar forms and thus established the new usage. It is my purpose to show that the younger letters were not arbitrary creations but natural developments; that the two did not arise at the same time; and that they probably stood originally not for either long or short *a* and *o* but for *ā* and *o* only.

When Germanic *a* became Old-English *æ*, such a word as *asc* 𐌱𐌰𐌶 became *æsc*, but as it continued to be written 𐌱𐌰𐌶, the rune 𐌱 acquired the value *æ* by the side of that of *a*. On the other hand, as Germanic *a* gradually blended into the one sound *ā*, the two runic symbols for *a*; namely 𐌱 and 𐌰, gradually blended into a ligature something like 𐌱, out of which grew the two common forms 𐌱 and 𐌰 (cf. the change of Greek *αι* > *α*, as the diphthong became the long vowel *ā*, and the similar change of Latin *æ* > *ε* > *ē*); and thus with the new *ā*-sound, a new symbol arose, which doubtless was soon used also for the *ā* that had not arisen out of *a*. There were then—not yet two runes—but two forms of the same rune: one for short *a* and *æ* and one for long *a* (and for *æ*?). But it was natural that, as in the case of the other vowels, both long and short *a* should in time be expressed by the same sign; in this way 𐌱 came to stand for *æ* only, and 𐌰 for *a* as well as *ā*, and thus a new rune was established. This very early stage in the development of the Old-English language is preserved in the inscription on the Collingham cross (Stephens, ii, 390; iii, 183):—



*æstar Answini cū(n)ing.*<sup>1</sup>

From the use here made of 𐌱 and 𐌰 we see that the change of *a* to *æ* and that of *a* to *ā* had taken place, but that *a* (perhaps nasalized) still stood before nasal and fricative. For it is 𐌰 *a* not 𐌰 *o*, as Stephens gives it and as others have copied; cf. Stephens' own figure of the stone (ii, 391) and the report of Haigh (Stephens iii, 183).<sup>2</sup>

In time the old *an* before a voiceless fricative became nasalized *ȳ*, and later *ō*; and the symbols 𐌱, or 𐌰 (cf. the later similar writing on the Franks casket, Stephens ii, 470, Wülker, *Bib. Angl. Poesie* i, etc.), gradually blended into a ligature something like 𐌱 or 𐌰, out of

<sup>1</sup> This exceedingly valuable inscription (whose date we know, Oswin having been killed in 651) shows still other antique peculiarities; for example, the Germanic form of the *c*-rune, namely 𐌶; the *a* in *æstar*, and the *u* in *cuning*, either not yet mutated or with mutation not yet expressed. —Since writing this article I have received Victor's *Northumbische Runen*, from which it is evident that the Collingham cross has weathered badly since seen by Stephens, Haigh, etc. Victor reads: —ÆFT(ÆR ÆRP)SWI(HUN), but is uncertain about what is in ( ), quite so about HUN. Victor's photographs of the monument are unfortunate, the left side being perfectly black and the right illegible. The two distinct black strokes of the first rune on the right (which make it look like 𐌱 rather than 𐌰) are evidently the work of the retoucher's pencil or of accidental scratches on the negative.—

Of about the same age is the inscription on the Shropshire beads (Stephens iii, 160), which Stephens reads: | 𐌱 | - 𐌶 𐌱 𐌶 𐌶 > 𐌱 𐌶, and which also shows 𐌶, 𐌱, and 𐌰, and whose 𐌶 is probably still unmutated. So also the inscription on the coin in the British Museum (Stephens ii, 879 and lxviii; Wimmer 87):—

𐌶 𐌱 𐌶 𐌶 𐌶 𐌶 𐌶 𐌶  
scanomodu;

for here, too, we find 𐌱, but 𐌶 is still *o*. The 𐌶 for *c* (cf. the the Lindholm inscription, Stephens iii, 33) is one of the intermediate stages between 𐌶 and the usual Old-English 𐌶 (Wimmer 87); the form of the *s*-rune is very antique. It will also be observed that the *o* of the first member and final *u* after the long syllable had not yet disappeared.

<sup>2</sup> Haigh wrote *æstar ansuwin*, which Stephens misprints *æfter ansuwin*.

which grew the usual forms  $\mathfrak{N} \approx 3$ ; and thus, with a new  $\bar{o}$ -sound, a new symbol arose. As the old  $o$ -sign,  $\mathfrak{X}$ , had in many cases, particularly in its very name, acquired the sound  $\bar{o}$ , it was natural that the new sign for  $\bar{o}$  should come to be used for all cases of long and short  $o$ .

The more or less parallel changes in the sounds and their signs may be roughly represented as follows:—

$\mathfrak{F}$	$\mathfrak{F}$	$\mathfrak{N}$	
$a_k$	$*a_k$	$\bar{a}$	
$\mathfrak{F}+$	$\mathfrak{F}+$	$\mathfrak{N}$	$\mathfrak{N}$
$\bar{a}n$	$*\bar{a}$	$*\bar{a}$	$\bar{o}$

In both of these, the intermediate form alone is conjectural; and, for that matter, the intermediate forms of the sounds too are of course conjectural. Moreover, the conjectured ligatures are such as would be perfectly natural and are in character identical with other runic blendings.

At first thought one might expect that as a new character arose it would get the new name. On the contrary the old name in each case went to the new rune, and this for the simple reason that the sound of the vowel in the old name resembled that represented by the new rune more than it did that from which the latter was differentiated, and which was thus left to get a name beginning with its sound. That 'æsc' was chosen was natural: in the first place, the number of simple nouns beginning with this sound was limited, and the influence of the runic names 'beorc,' 'cēn,' and 'þorn' is obvious. But  $\mathfrak{F}$  did not get its new name until it ceased to represent both long and short  $a$  and stood for  $\bar{a}$  only, being thus recognized as a rune distinct from  $\mathfrak{F}$ , to which it resigned the old name 'ans' or 'āns.' When this name became 'ǣs' and so no longer represented the sound of  $\mathfrak{F}$ , it became associated, as shown above, with the new character  $\mathfrak{F}$ , and  $\mathfrak{F}$  was named 'ǣc.' The choice of a name with  $\bar{a} < a_k$  was not due to the origin of  $\mathfrak{F}$  in  $\mathfrak{F}$  (which must have been quite out of

3 The oldest inscription I know with the new sign for  $\bar{o}$  is that on the Lancaster cross (Stephens ii, 375; iii, 184), which presents a form ( $\mathfrak{P}$ ) very similar to the ligature conjectured by me above. Another very old inscription, that on the Whitby comb (Stephens iii, 180), has  $\mathfrak{F}$ .

mind), but to the almost absolute lack of nouns beginning with stressed  $\bar{a}$  and to the analogy of 'æsc,' 'beorc,' 'cēn,' and 'þorn.' Disregarding the conjectured forms the chief stages may be represented as follows:—

$\mathfrak{F}$	$\mathfrak{F}$	$\mathfrak{F}+$	$\mathfrak{X}$
$a \bar{a}$	$\{ \mathfrak{F} \}$	$\{ an \}$	$\bar{o} o$
'ans'			'ōðil'
$\mathfrak{F}$	$\mathfrak{N}$	$\{ \mathfrak{F} \}$	
$\bar{a} a$	$\bar{a}$	$\{ \mathfrak{F} \}$	$\mathfrak{X}$
			$\bar{o} o$
			'ōðil'
$\mathfrak{F}$	$\mathfrak{N}$	$\{ \mathfrak{F} \}$	
$\bar{a} a$	$\bar{a}$	$\{ an \}$	$\mathfrak{X}$
'æsc'	'āns'		$\bar{o} o$
			'ōðil'
	$\mathfrak{N}$	$\mathfrak{N}$	$\mathfrak{X}$
	$\bar{a} \bar{a}$	$\mathfrak{N}$	$\bar{o} o$
	'āc'	'ǣs'	'ōðil'
			$\mathfrak{X}$
			$\bar{o} o$
			'ōðil'

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#### ENGLISH LEXICOGRAPHY.

ON page vi of the introduction to *A New English Dictionary on Historical Principles* edited by James A. H. Murray, the following is said in regard to its aims:

"The aim of this Dictionary is to furnish an adequate account of the meaning, origin, and history of English words now in general use, or known to have been in use at any time during the last seven hundred years. It endeavours (1) to show, with regard to each individual word, when, how, in what shape, and with what signification, it became English; what development of form and meaning it has since received, which of its uses have, in the course of time, become obsolete, and which still survive, what new uses have since arisen, by what processes and when: (2) to illustrate these facts by a series of quotations ranging from the first known occurrence of the word to the latest, or down to the present day; the word being thus made to exhibit its own history and meaning. . . ."

There are two ways open by which this aim can be reached: the one lies through the unlimited field of literature, the other is to be found in lexicographic works of the last three centuries. The editors of the Dictionary have expended a vast amount of labor and used all

reasonable efforts to obtain complete and accurate results from the collaboration of hundreds of literary readers. But not the same care has been bestowed by them on the perusal of old dictionaries and phrase books, and the treatment of a large class of words betrays an oversight of early English lexicography. It almost seems as though the editors had courted a negligent eclecticism and wilful disregard of method.

Among the old dictionaries very frequently quoted by Murray are Huloet, Cockeram, Blount, Phillips, Coles. A few words in regard to each of them are necessary, before the confusion in the Dictionary can be pointed out.

Huloet's *Abecedarium anglico-latinum* appeared in 1552, and marks the beginning of English lexicography. There had, indeed, been printed wordbooks before, but their arrangement and general treatment are such as not to deserve our further consideration. In 1572 an improved edition of it appeared under the title: *Huloets Dictionarie, newely corrected, amended, set in order and enlarged, with many names of Men, Townes, Beastes, Fowles, Fishes, Trees, Shrubbess, Herbes, Fruites, Places, Instrumentes etc. And in eche place fit Phrases, gathered out of the best Latin Authors. Also the French therevnto annexed, by which you may finde the Latin or Frenche, of anye Englishe woordes you will.* By John Higgins late student in Oxeforde.

It is a vast improvement on Huloet, having been carried out with greater exactness. Wherein the improvement consists we readily glean from the address to the reader:

"At first I toke this worke of Maister Huloets in hande (gentle Reader) onelye to enlarge, and when I had herein passed some painefull time, I perceyued it almost a more easye matter to make new, then to amende: for there were many such woordes, as eyther serued not for the matter, or were out of vse . . . such woordes as were not sufficient (by consent of authoritie) I eyther displaced, and put farre better in their roumes, or if they were doubtfull, confirmed by sclender authority, or els serued the place but not so fitlye, I gave them an asteriske. . . . And for ye better attayning to the knowledge of words, I went not to the comon Dictionaries only, but also to the authors themselves, and

used therein conference with them which wrote particularly of such things, as ye place requyred . . . and finallye I wrote not in the whole booke one quyre, without perusinge and conference of many authors."

Huloet's and Higgins's dictionaries are only incidentally valuable as lexicographical material, since both directed their main attention to Latin, while Higgins also attempted to create a French wordbook for English students.

In 1616 Dr. Bullokar published a small dictionary in which English words are explained in English, and thus laid the foundation for English dictionaries. His *Expositor* does not seem to have had much popularity, although an enlarged edition of it appeared as late as 1719. Seven years later appeared Cockeram's dictionary which bears the following title: *The English Dictionarie; or an Interpreter of hard English words. Enabling as well Ladies and Gentlewomen, young Schollers, Clarkes, Merchants, as also Strangers of any Nation, to the vnderstanding of the more difficult Authors already printed in our Language, and the more speedy attaining of an elegant perfection of the English tongue, both in reading, speaking and writing. Being a collection of some thousands of words, neuer published by any heretofore.* By H. C. Gent. London, 1623. It consists of two parts. The first "hath the choicest words themselves now in vse, wherewith our language is enriched and become so copious, to which words the common sense is annexed." The second

"contains the vulgar words, which whensoever any desirous of a more curious explanation by a more refined and elegant speech shall looke into, he shall there receive the exact and ample word to expresse the same."

Cockeram's dictionary thus becomes a valuable source of information in regard to words that were commonly used, and those that were affected by the learned. In addition to these categories, he claims to give the "mocke words which are ridiculously vsed in our language" and the "fustian termes, vsed by too many who study rather to bee heard speake, than to vnderstand themselves." Among the several poems addressed to Cockeram in the introduction there are three by the dramatists Ford, Day and Webster, all of

whom praise highly his performance. Day says of him: "Of a rough speech th'ast taught vs all to speake a perfect language," while Ford acknowledges his indebtedness to Cockeram's dictionary and claims that it has gained for the latter a fame "by paths of Art, vntrod before." This important work, which had drawn its information from the best of sources and in turn had served the leading dramatists of his time for a guide, was reprinted in an improved form in 1626 and reached a twelfth edition in 1670.

Blount's *Glossographia* appeared in 1656. As its title indicates, it is "interpreting all such hard words of whatsoever language, now used in our refined English tongue," and was intended to be "very useful for all such as desire to understand what they read." From his sober, unaffected introduction to the reader, we learn that he had collected material for more than twenty years, ransacking books of all descriptions and collecting words used by the different trades.

"Nay, to that pass we are now arrived, that in London many of the Tradesmen have new Dialects; the Cook asks you what Dishes you will have in your Bill of Fare; whether *Olla's, Bisques, Hackies, Omelets, Bouillon's, Gril-lades, Joncades, Fricasses*; with a *Houtgoust, Ragoust*, etc. . . . The Shoo-maker will make you Boots, *Whole-Chase, Demi-Chase, or Bottines*,<sup>1</sup> etc."

He gives only such law terms as he "thought necessary for every gentleman of Estate to understand;" he proceeds in the same way with words referring to the sciences and arts, being careful not to give more than is absolutely necessary. He avoids

"Poetical Stories, as much as I could, since they are not necessary to be understood by the generality. . . . I have likewise in a great measure, shun'd the old Saxon words; as finding them growing every day more obsolete then other. . . . Yet even such of those, as I found still in use, are not here omitted."

<sup>1</sup> Under *bottine* Murray gives: "Adopted in Sc. in 16c., and independently in Eng. in 19th." This is a strange statement in the face of Blount's remark. In the dictionary Blount gives: "*botine* (Fr.), a Buskin or Summer Boot; we otherwise call them Boots with quarters, which have strings and no Spurs, but a heel like a shoo on the out-side." Stranger yet! The word runs through Phillips and Coles. *Demi-Chase* is not at all given in Murray.

So careful is Blount in the selection of his vocabulary that he would not risk recommending neologisms by introducing them in his dictionary: "to many of which I have added the authors' names, that I might not be thought to be the Innovator of them." While perusing the lexicographic works of his predecessors, he has

"taken nothing upon trust, which is not authentick; yet should not I thus adventure to make it publick, but that it also had the perusal and approbation of some very Learned, and my Noble Friends."

This remarkable book which "is chiefly intended for the more-knowing Women, and less-learned Men" appeared in a second edition "more correct; wherein above five hundred choice words are added" in 1661; other editions followed it in quick succession, that of 1681 being the fifth.

Two years after the first appearance of Blount's *Glossographia*, Phillips published his *New World of Words* which contains a much larger vocabulary than the work of any of his predecessors. His dictionary, however, lacks originality being the result of a series of ill digested plagiarisms. Later on he surreptitiously copied Blount's *Dictionary of Law-terms*, and his Latin dictionary rests entirely upon John Milton's *Thesaurus*. In 1673 Blount scourged him in his *A World of Errors in a World of Words*, and in the introduction to Coles' dictionary a few of his most glaring mistakes are shown up, such as his identifying *contemptible* with *contemptuous*, *ingenious* with *ingenuous* and a "thousand more such, which simple Children would be apt to contradict, but Men of Judgement (for whom they were not writ) know where the mistake might lie." In 1778, that is two years after Coles' first edition, there appeared a much enlarged fourth edition of *A New World of Words*, but the mistakes are not eradicated; there were many more editions of this dictionary, but they do not interest us here.

In 1776 appeared *An English Dictionary explaining the difficult Terms that are used in Divinity, Husbandry, Physick, Phylosophy, Law, Navigation, Mathematicks, and other Arts and Sciences. Containing many thousands of Hard Words (and proper names of*

*Places) more than are in any other English Dictionary or Expositor . . . by E. Coles, School-Master and Teacher of the Tongue to Foreigners.* It is a careful digest of "the whole succession from Dr. Bulloker to Dr. Skinner, from the smallest volume to the largest folio," and contains a great deal of additional matter, the number of words "being raised from seven in th' Expositor (Bullock's dictionary) to almost thirty thousand here." An unaltered second edition was published in 1677, others following in rapid succession. Coles published in the same year an English-Latin Dictionary, the English vocabulary of which is entirely drawn from his English Dictionary; it enjoyed great popularity and reached an eighteenth edition in 1772.

It is the chief duty of an historical dictionary to quote first editions of lexicographic works, and in the case of words found in later editions, to give the first of a series of editions containing such words. Thus only do we get a more approximate date for the first use of words that cannot otherwise be ascertained. This principle has been grossly violated by Murray. Cockeram's edition of 1626 is generally quoted, although some words, like *alopicke*, *aluated*, *alutation*, *excelcity* are quoted from the first edition, while others, like *essuriate*, *excreate*, *exdecimate* give both 1623 and 1626; none of the later editions are mentioned.<sup>2</sup>

Blount is quoted in his first 1656 edition; a number of words are mentioned under 1681, such as *coangustation*, *collectitious*, *apornel*, while in a few cases, such as *crabbat*, *curvous*, *dapocaginous*, *denticle*, the date 1674 (4th edition) is given. In other cases we find the compound 1656-1681 which evidently means only these two dates, for nowhere do we come across the important 1661 editions in which all these words are to be found. Phillips and Coles are generally quoted in much later editions than the first occurrence of the words.

Much more serious are the omissions of

<sup>2</sup> Under *ablecticke*, *abligurie*, *ablocate*, *abrodietical* and many other words we find Cockeram 1612! what does that mean?

<sup>3</sup> Only once, under *crisom calf* we find Blount 1661, but unfortunately the word is not in Blount 1661.

first quotations from these easily accessible sources. In Huloet (1572) the following words occur that are marked in Murray as of a later date: *alecost* (1589), *adourne* (—a banquet, *acconstrer vn banquet*;—*shippes, naves expedire*, 1589), *blowbottle* (1580), *bodkyn* (1580, Baret copied the explanation of the last two words from Huloet), *clacke* (rattell that children vse to play withall. *Clquette*, 1611), *endamagement* (1593), *exulceratorie* (1727), *exulcerated* (1576), *fabulosity* (1599).

In Cockeram (1623) the following are found: *abequitate* (1627), *ablepsie* (1652), *compaginate* (1648), *efflagitate* (1641), *emarginate* (1656), *equilibrity* (1644), *ereption* (1633), *evitation* (1626), *exacuate* (1632), *extruction* (1652).

Much larger is the number of words that are mentioned as of a later date than 1661, although they are to be found in Blount's second edition: *abnodate* (1721), *absentaneous* (1721), *actitation* (1742), *adagial* (1677), *adonique* (1678), *amict* (in the sense of 'amice,' 1753), *anteact* (1721), *apepsie* (1678), *apian* (1862), *apollinean* (1663), *atrabilarie* (16725), *aulic* (1701), *aurist* (1678), *autarchy* (1691), *belage* (1678), *bovicide* (1678), *bourgeoisie* (1707), *caret* (1710), *cervine* (1832), *cessor* (a loyterer, 1727), *charientione* (1709), *circensial* (1682), *cronie* (1665), *cucurbite* (a gourd, 1866), *curvous* (1674), *dapocaginous* (1674), *denary* (of or containing ten, 1848), *dendrology* (1708), *effluent* (1726), *electorat* (1675), *electrine* (1677), *elenctic* (1833), *embeuchement* (1844), *emendals* (1692), *engyscope* (1684), *epithalamize* (1802), *epulary* (1678), *epulosity* (1731), *epulous* (1692), *Erastianism* (1681), *eriferous* (1681), *eristics* (1866), *erumnnate* (1692).

The following are a few of the words given in Coles 1677 (identical with 1676) edition: *adent*<sup>6</sup> (1708), *advowee* (1691), *Agonizant* (1721), *altimetrical* (1681), *ampelite*<sup>6</sup> (1751), *anauntrins* (1691), *astrobolism* (1721), *balneatory* (1731), *bedrawled* (1721), *betty* (1700), *biga* (1850), *bluffer* (1721), *brasset*<sup>6</sup> (1751), *cameral* (1762), *coangustation* (1681), *coker* (1690), *colibert* (1708), *collectitious* (1681), *combinational* (1681), *comperendination* (1678), *compromisorial* (1681),

<sup>4</sup> Also given in Huloet 1552.

<sup>5</sup> Here and under *attiguous bac* Murray quotes Coles 1672: there is no such edition!



*contemeration*<sup>6</sup> (1692), *cremaster* (1678), *cuculated*<sup>6</sup> (1737).

Where such negligence is shown in noting dates of first occurrences, it is but natural to find missing many important words. In the following lists hundreds of words, against which any other than an *Historical Dictionary* could raise even a shadow of an objection, are omitted purposely; for example, Murray does not give *Anakim*, although it is to be found in all of the old, and some of the new, dictionaries. This, which in the phrase of Tennyson's "I felt the thews of Annakim," is a good literary word, has been no doubt ostracized by Murray on the ground that it partakes of the nature of a proper noun. Furthermore, that no suspicion of captious criticism may fall on the writer of this article, the words in Huloet and Cockeram are given with their original explanations, while in a few cases etymological and other notes are added in order to forestall any accusation of arbitrariness in those old lexicographers. In giving etymologies and the semasiology of words, recourse ought to be generally taken to lexicographies of contemporaries, however faulty they may be, as their very faulty ideas about Latin or French words may frequently explain the origin of meanings in their English form. This rule has not been adhered to by the *Historical Dictionary*.

The following words, though given in Huloet's 1572 edition, are not to be found in Murray:

ABHOMINED.<sup>7</sup> Fastiditus. Abhomine, deteste. First quot. in Murray under *abomine* is 1683.

ABSOYLER, any thing that deliuereth a man, the remedy. Absolutorium. Remede qui deliure, deliurance.

ADUAUNCED<sup>7</sup> in stomake as properly to have a proud stomake. Elatus, Hault.

ADUAUNCING and hautenes. Fastus . . . Elatio . . . Haultenete.

AFFECTUOUSSE<sup>7</sup> . . . Voluptabilis . . . Plaisant. Adonne a ses plaisirs mondains.

AMBULATORIE,<sup>7</sup> or ouermoste parte of a wall, within the battlementes where men may

<sup>6</sup> Found even earlier in Phillip's first edition 1658; a few others are found in later editions, though preceding Coles, but I have not marked them down.

walke. Procestrum. Du Cange gives under *ambulatorium*: "Est etiam pedatura murorum, seu moenium περιπατος . . . nostris *Rempart*." Earliest quot. in Murray is 1623, nor is this specific meaning given.

AMPULLY, largely, nobly, with great magnificence. Probably only another spelling for *amply*, but compare *ampullous*, proud, in Florio (1598) and in Du Cange, where *superbus*, Prov. *ergulhos* is given for it.

BEDLEM BODY.<sup>7</sup> Lymphaticus. Furieux, hors du sens.

BEES MEATE,<sup>7</sup> or huny sucle. Cerinthe. Herbe nomme Paquette.

CARME,<sup>7</sup> a tree which the Frenchmen call Carpie. Carpinus. Vne sorte d'arbre Carmie ou charme. Boyer translates *charme* by 'yoke elm.'

CHAUMFERY, or a rabbat. Stria. Chauffrein creux.

CHAUMFREV, or to make foorowes all a longe on a pyller of stone, to wrynkle.

CREPPLE ROUFFE.<sup>7</sup> Interpensua. Holyoke gives for *interpensiva*: "Certain pieces of timber, cloven boards or stones, which are set in from the corners of the wall, to convey rain water in spouts." Cf. *criplings* in Phillips: "short spars on the side of a house," and Boyer gives for this: "solives, pieux." Neither *crepple rouffe* nor *cripling* is in Murray.

CYME.<sup>7</sup> Cement, or cyme, wherewith stones be ioyned together in a lumpe. Du Cange gives under *cimentum*: "Chime, pro Ciment, Arenatum, in Charta Petri etc. . . ."

ENDAMAGEABLE (misprint *endamagable*), or hurtfull, Damnosus, Detrimentosus . . . Dommageable. Murray gives the earliest quot. from Webster 1864 with the meaning of 'capable of receiving damage; perishable.' Also found in Holyoke.

EUESING,<sup>7</sup> or eues setting or trimming. Subgrundatio. This meaning is not given in Murray.

FANTASIED,<sup>7</sup> or fantasyinge, or hauing mynde to a thing. Animatus. The nearest

<sup>7</sup> Also given in Huloet 1552.

approach to this meaning in Murray is a quot. from 1883, explained as 'whimsical.'

The number of words omitted from Cocke-ram's 1623 edition is alarmingly large:

**ABACTED.** Carried away by violence. Given in Blount (who adds: 'or stealth; also deposited,') Coles, Holyoke and Littleton, none of whom mark it obsolete. It is incomprehensible why this should be omitted in Murray, when *abaction* and *abactor* are mentioned.

**ADOLESCENTURATE** To play the boy, or foole. Cf. Du Cange *adolescentiari*, νεανίζειν . . . adolescentum more agere.

**ADRUMINGE.** Churlish. Adraming in Phillips ('old word') and Cole (obs.). Probably a participle of the OF. verb *aramir*, *arramir*. In Godefroy the meanings: fort, violent, redoutable; rude, sauvage, are given for *arami*, and Du Cange gives copious quotations for *adramire*.

**AENEATOR.** A trumpeter. Given in Cole. It has the same meaning in Latin (Suetonius).

**AMALTHEAN HORNE.** Plenty of all things. In Blount (with a full explanation of the origin of the word), Phillips, Cole.

**AMATRIX.** A shee-paramour. If *advocatrix*, *executrix* are given in Murray, why not *amatrix*?

**AMONISCORNE.** A gemme of a gold colour like a Rams horne, which causeth one to dreame true things. It is evidently one with the Ammon's horn.

**AMIT.** To send away. Cole: to lose, to pardon.

**ANTILOGOMENES.** Contradictions.

**ASSEDILIE.** A bishops pue. Cf. Du Cange: *assidua*, pars interior ædis sacræ ubi altare collocatum est, and *absida*, interdum pro Episcopali sede, quod in medio Absidæ collocari solet.

**ATRICKE.** An Vsher of a Hall. Given in Phillips and Cole. Formed from Lat. *atrium*, but cf. Godefroy *aitre*, *atre*, etc., portique, porche.

**BLEPHARON** (misp. *blephoron*) one having great browes and eye lids. In Blount, Phillips, Cole.

**BOCCONIE.** Payson or Italian figs. Blount

gives: *boccone* (Ital.), a morsel, a good bit; sometimes taken for poison. Also in Phillips and Cole. So, too, Petrucchi gives for *boccone* pillola velenosa, in addition to the usual meaning.

**CAELEB.** A batchellor.

**CANNITICKE HOUSES.** Thetched houses.

**CASTALIDES.** The surname of the Muses.

**CERICEAN.** A subtle knaue. Evidently misspelled for *ceracean* and of the same origin as *ceratine* (argument of the horns).

**CIMBICKE.** A misard, or niggard. In Phillips and Cole. Du Canges gives: *cimbices*, minima quæque plurimi facientes, apud Sussannæum in Vocabulario, a Græco κίμβηξ, sordidus, tenax et plus æquo parcus.

**CLYNOPALY.** Ouermuch lechery. In Blount and Cole. Lat. *clinopale* from Greek κλινπαλή.

**CREDITOR-CRAZD.** Banquerout.

**CYRNE.** A goblet to drinke wine in. From Lat. *cirnea*, if not related to Eng. *churn*.

**DARDANAR.** A forstaller. Du Cange gives: *Dardanarii*, *Seplasiarii*, *Pantoplæ*, etc., from which the English meaning is easily developed.

**DEDOCEAT.** To teach or instruct.

**DEFOMICATE.** To chip bread, or so. Du Cange gives: *Defomare*, circum secare, dolare, etc.

**EBRIOLATE.** To make drunke. Littleton gives a Lat. verb *ebriolare*, and an adj. *ebriolatus*.

**ECASTOR.** By my fay. Murray quotes Cocke-ram's *ecasterly* but not *ecastor*.

**ECCLESIASTICUS.** Of, or belonging to a preacher. It is not likely that we have here some misprint, since the word is preceded by *Ecclesiasticke*, a preacher, and *ecclesiasticall*, of or belonging to the Church.

**EDECIMATE.** To chuse out the tenth man. Murray has *edecimation*, but not *edecimate*.

**EDOCTRINATION.** A teaching. Murray has *edoctrinat*, but not *edoctrination*.

**EDORMIATE.** To sleep out ones fill.

**EDURATE.** To harden.

**EMDELUGED.** Drowned.

EMULCT. Milked.

ENDROMITE. An Irish(?) mantle, or some winter garment. Blount, Phillips and Cole have *endromick* with the same meaning; Blount, however, does not say 'Irish.' Cf. *endroma*, *endromes* in Du Cange.

EPHEBEAN. One marriageable at fifteen years. Murray gives the earliest quot. for *ephebe* from 1697, whereas Blount, Phillips and Cole give: *ephiby* a stripping.

EPICARPEAN. A fruit keeper.

EPIGAMIE. An affinity by Marriage. In Blount and Cole.

EPIOEDEAN SONG. A song sung, ere the corps be buried.

EQUESTER. A place where men may sit to see plays. Littleton: *equestria*, places or seats in the theatre for the gentry to sit in and see shows and plays.

EQUIPMENT. Wages for horse-hire. Littleton: *equimentum*, the hire of a stallion horse, for couering or leaping a mare.

ERATED. Coured with brasse.

ERGASTER. A workhoure.

ERGASTULE. A gayle.

ERRUGE. Rust. In Murray *ærugeo* with the first date 1753 is given.

EUGENIE. Nobleness. In Blount (nobleness or goodness of birth or blood), Phillips, Cole.

EURBATIZISE. To steale things in a house.

EXAGOGUE. Reuenue.

EXANIATE. To squeeze.

EXAREANATE. To wash off grauell, or sand.

EXCANDENCIE (misprint *excadencie*). Anger which both suddenly cometh and goeth.

EXCALPE. To ingraue.

EXCOLETE. 'Derked.

EXCORE. To flea, or skinne.

EXDORSICATE. To breake the Backe bone.

EXOCULATE. To put out one's eye.

From Blount's second edition (the first is at this moment not accessible to me) a very large number of words is wanting; this is especially to be regretted when we consider the extreme care with which Blount collected his words:

Absolonism, accomodatitious, accort,<sup>8</sup> acupictor,<sup>8</sup> addomestique, adecatist, almadarats, alosha<sup>8</sup> ambiloge, Amphionize, anity, an-

thime, Antigonize, antiprestigation, Apellean, appensor, arbustine, arseverse, Artemisean,<sup>8</sup> asotus,<sup>8</sup> astism,<sup>8</sup> astroarch (not in Phillips or Coles), attraits,<sup>8</sup> bilinguis,<sup>8</sup> bovillon,<sup>8</sup> brian,<sup>8</sup> bruma, bruyere, campsor, cathedrarious, catholisation, cenatical, cenosity, cephic (not in Phillips or Coles), ceromatick,<sup>8</sup> certaminate, cesariated, ceterious, cindalism, circiture, circumstantibus, circunvagant, Cretan, Cretical (the last two not in Phillips or Coles), crinigerous, curricurro,<sup>8</sup> cynorexie,<sup>8</sup> dabuze,<sup>8</sup> dearch, demichace, demonachation<sup>8</sup> edisserator, egilopical, elacerate, embossement,<sup>8</sup> emention, enargy, encheson,<sup>8</sup> enthalamize, entheated, enthysiasmical, epigrammatographer, epiod, epithemetical, epostracism, equidial, equorean,<sup>8</sup> escambio,<sup>8</sup> esopical, estiferous, exercitate (verb, not in Phillips or Coles), exharmonians (not in Phillips or Coles), exuge, falcator, falouque.<sup>8</sup>

The following are a few that are given in Coles but not in Murray:

Abderian, abent,<sup>9</sup> abettator, abintestate,<sup>9</sup> Abram-Cove, abric, acaid, accodrine, acephalic,<sup>9</sup> acerate (full of chaffe), adarige, adashed,<sup>9</sup> ægroting, affidatus, Agathonian,<sup>9</sup> ale-silver, amblothridium,<sup>9</sup> anabrochism, anacrisis, andena, andrago,<sup>9</sup> andromant, anti-axiomatism,<sup>9</sup> antipagments<sup>9</sup> antipast,<sup>9</sup> antis-tæchon, aqua cœlestis,<sup>9</sup> arborancy, ball-money, bambalio,<sup>9</sup> barfee,<sup>9</sup> barcaria, baude,<sup>9</sup> beau-pleading,<sup>9</sup> bedelan, belchier,<sup>9</sup> bener, besca, bigge (pap or teat) blakes, blower (quean), boa<sup>9</sup> (swine pox), bostock, bostal, borametsy, boscaria, bosinnus, boveria, brevan, busca, cabanne, chologogon, chronodix,<sup>9</sup> chrysites, circumfulgent, clermatine, cœnotes, colus,<sup>9</sup> compar, comparats, concratitious, conditor (a seasoner), configuration,<sup>9</sup> consputation,<sup>9</sup> corporeature,<sup>9</sup> cosmodelyte, cruental, cullot.<sup>9</sup>

It is a disappointment to find that in Murray a majority of technical terms referring to horsemanship and war have been quoted at second hand from Bailey and Chambers, the latter of whom quotes verbatim et literatim from *The Gentleman's Dictionary*, while the first makes ill disguised literal changes. This classical work has served as the basis of some

<sup>8</sup> Also given in Coles 1677.

<sup>9</sup> Found earlier in Phillips first edition (1658).

military dictionaries even in our century; its title runs as follows: *The Gentleman's Dictionary in three parts. I, The Art of Riding the great Horse, etc. . . . II, The Military Art, etc. . . . III, The Art of Navigation, etc. . . . Each part done alphabetically from the sixteenth edition of the original French, published by the Sieur Guillet, and dedicated to the Dauphin. With large additions, alterations and improvements, adapted to the customs and actions of the English, and above forty curious cuts, that were not in the original. London 1705.*

From the Publisher's Preface we see that the English terms given in the dictionary are thoroughly reliable and not mere imitations of French words: "In translating this part (the first), we have taken care to do justice to the French, and at the same time to bring it as near to our Jockey Terms, as the nature of the thing would allow." In the following list are not included such words as are purely French in form, although some of them no doubt might have been given:

abate (1721), action,<sup>10</sup> advance fosse,<sup>10</sup> afterward (1867), air,<sup>10</sup> alarm post (1721), ansespade (1751), antestature (1706), apron (1719), appointe (1727), arm (1751), armed,<sup>10</sup> arzel,<sup>10</sup> assembly (1727), aubin (1751), bacule,<sup>10</sup> balotade (1727), bandeleur,<sup>10</sup> banquet (1753), bar (1753), barbe,<sup>10</sup> barepump,<sup>10</sup> barm (1729), barque-longue,<sup>10</sup> battery master,<sup>10</sup> bean,<sup>10</sup> beat (1753), biovac (1706), bleyne,<sup>10</sup> blossom,<sup>10</sup> boar (1731), bouillon,<sup>10</sup> bout,<sup>10</sup> boyau (1847), branch (1838), brassicourt,<sup>10</sup> braye,<sup>10</sup> breast,<sup>10</sup> breastplate (1720), breed,<sup>10</sup> bridge,<sup>10</sup> brigade major (1810), brilliant (1731), bring in (1753), cadence (Bailey), calade (1731), capesquare,<sup>10</sup> capital (1706), carry low,<sup>10</sup> carry well (1829), cavin (1708), chack (1731), chaufrin (1730), channel (1753), chapelet (1753), chaperon,<sup>10</sup> chevaler (1753), chevette (1731), clamponnier (1731), claye (1708), clift,<sup>10</sup> close,<sup>10</sup> coffer (1727), coffin bone (1720), complement (1708), conductor (1778), cork,<sup>10</sup> cornet (incorrectly treated); couched,<sup>10</sup> countermarked (1727), counterpoise (1727), crack,<sup>10</sup> creat (1730), cric (1874?), croat,<sup>10</sup> cross,<sup>10</sup> crowned,<sup>10</sup> croupade (1849), curb (a tumour),<sup>10</sup> deceive,<sup>10</sup> demi gorge (1706), ebrillade (1753), ecavesade,<sup>10</sup> echarpe (1772), effect,<sup>10</sup> embrace,<sup>10</sup> empatement,<sup>10</sup> enciente (1708), encraïne (1731),

enfilade (1706), enlarge (1753), entrepas,<sup>10</sup> envelope (1707), ergot (Syd. Soc. Lex.), estrapade (1730), extend,<sup>10</sup> face of a place (1727), face of a gun (1727), falcade (1730), fanion (1706).

It is to be sorely regretted that the *Oxford Dictionary* does not incorporate the results of a thorough study of the old dictionaries, cyclopedias and word books.

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#### FINAL -s IN GERMANIC.

THE theory, revived by Hirt, PBB., xviii, 527ff., that in West Germ. final -s as well as -z fell away, seems to be gaining ground. This view is favorably received by Streitberg, *Urgerm. Gram.*, §214. This I consider unproved and improbable.

The state of the case, as it seems to me, is this: Final -s very often became -z by analogy, but never through phonetic change. A -z thus arising disappeared in W. G. the same as an original Germ. -z.

We know that in o-stems in Germ. the nom. sing. should, according to accent, end in -az or -as. As a matter of fact we have no evidence that the nom. sing. ever ended in -as. In O.N. the ending is uniformly -r or its equivalent, and that, too, where we know the final -s was preceded by an accent, as in the preterit participle. Even iā-stems in O.N. assumed r in the nom. sing., as *heidr*. That the same generalization took place in all the W.G. dialects cannot be affirmed positively—unless it is proved that final -s remained—but it is highly probable. It is at least more reasonable to assume such a generalization than to set up a separate phonetic law to account for the disappearance of final -s.

In the nom. plur. there was a singular generalization in O.N. In the W. G. dialects there is variation. This variation is more easily explained by supposing that final -s remains, while final -z falls away, than to assume that final -s also fell away. O.H.G. *tagā*, then, corresponds to O.N. *dagar*, Goth. *dagōs*, as all agree; while O.S. *dagos*, O.E. *dagas* may well represent a Germ. ending -ōs, with-

<sup>10</sup> Not given in Murray.

out resorting to a comparison with the Skt. *dēvāsas*. And why not regard the O.Frs. ending *-ar* as in *fiskar*, *būrar* as transferred from the neuter *es*-stems? This indeed is the explanation of Siebs, *Paul's Grundriss*, i, p. 762, though he confines it to the dialect of Wangeroo.

The question naturally arises: Why did not a nom. plur. fem. ending *-ōs* develop in the same way? Why not O.S. *\*gebos*? For as Hirt, PBB., xviii, 525, thinks, there were more *ā*- than *o*-stems with accented ultima. This is not a matter to be decided by counting. The form that gains the ascendancy in a dialect does not necessarily represent the majority. If it did, we should be forced to many strange conclusions. On the supposition that O. Frs. *fiskar* shows an ending *-ōses*, O.S. *dagos* an ending *-ōses*, and O.H.G. *tagā* the ending *-ōz* or *-ōs*, we should be driven to an absurdity by a majority rule. For reasons not always easily accounted for, each dialect went its own way and made its own choice. A form like O.H.G. *zwō*, therefore, does not prove that an *-s* has fallen away, since we may suppose that an original *twōs* first became by analogy *\*twōz*, and then *zwō*. Otherwise, what shall we say about O.N. *tueir*, *þeir*? Here if anywhere, as Hirt, PBB., xviii, 527, remarks of Goth. *twōs*, O.H.G. *zwō*, the *s* should have remained surd. But it did not in O.N. More than that, the *r* was added to forms where it did not belong originally, as *tueir*, *þeir*, Goth. *twai*, *pai*.

From Goth. *panzei*, *hwanzuh* we should infer that in *o*-stems the acc. plur. ended in *-anz* and not *-ans*. There is evidence for this also in the other dialects. Many see in O.H.G. acc. plur. *taga*, O.S. *daga* the representative of Goth. *dagans*, on the supposition that in N. and W.G. final *-ns* (*-nz*) fell away. So Streitberg, *Urgerm. Gram.*, p. 231. This accounts for forms that otherwise cause difficulty. But it is easier to assume the disappearance of final *-nz* than of *-ns*. For if *-ns* disappeared, it leaves such forms as *uns*, *gans* to be explained. If, however, final *-nz* fell of, it must have been at an early period—at least before the syncope of *i* or *a* in the third syllable. For while, according to this theory, Goth. *dagans* is the same as O.H.G. *taga*;

Goth. *hanins* < *\*haniniz*, *gripans* < *\*gripanaz* are in O.H.G. *hanen*, *grifan*. From O.N. *hana* but *gripenn* it would seem that syncope took place earlier in *\*hananiz* than in *\*gripanaz*, unless with Streitberg, *Urgerm. Gram.*, p. 255, footnote, we suppose that in the latter word the nom. sing. has been re-formed from the oblique cases.

In whatever way taken the theory of the disappearance of final *-nz* has its difficulties. I therefore propose this formulation of it: (1) In N. and G.W. final *-z* when preceded by *n* fell off. This occurred at an early period, but later than the change of the acc. sing. *\*dagam* to *\*dagan*. The acc. plur. *\*daganz* > *\*dagan*, we may suppose, about the time that the acc. sing. had reached the stage *\*daga*. Later the acc. plur. *\*dagan*, *\*sunun*, etc., became O.N. *daga*, *sunu*, O.H.G. *taga*, *\*sunu* (cf. *situ*), O.E. *sunu*. (2) After this change had taken place, final *-z* again came in contact with *n* in the gen. sing. of *n*-stems, when *\*hananiz*, *\*haniniz* > *\*hanan*, *\*hanin*. This stage is seen in Runic *þrawngan* and in the Finnish loanword *maanantai*. As final *-n* in O.N. disappears, the gen. sing. became *hana*. In W.G. the final *-n* of the gen. sing. *hanan*, *hanen* remained. In this second period, therefore, the *-n* in W.G. was protected until after the first period, when the *-n* was subject to decay. (3) Unless we explain the pret. part. with Streitberg as above, we must set up a third period for O.N. on account of Runic *haitinaR* > O.N. *heitenn*. But if these forms are to be judged as *steinn* < *stainaR*, *skinn* < *\*skinaR*, then the syncope occurred at a time when *R* < *z* was assimilable to *n*.

In the other stems the ending of the gen. sing. makes less noticeable the difference in the nom. plur., where O.S. *dagos*, O.E. *dagas* appear strange by the side of the plur. fem. *geba*, *giefa*. Now we find that the ending of the gen. sing. in N. and W.G. is *-s* in *o*-stems and in nouns modeled thereafter, but in *ā*-stems and, for the most part, in other stems it is *-r* in O.N., with the corresponding ending in W.G. So the surprise at the difference in the development of the nom. plur. of *o*- and *ā*-stems in O.S. and O.E. need not be so great when we see there is a corresponding difference in the gen. sing. It may be that more

*ā-* than *o-*stems had an accented ultima; but the invariable *-r* in the gen. sing. of O.N. *ā-*stems together with the constant *-s* of *o-*stems does not point that way. And since N. and W.G. agree so well in the gen. ending, we may conclude that G.W. had *\*dages* but *\*gebbōz* corresponding to O.N. *dags* and *gíafar*.

The ending of the second sing. of the verb was either *-z* or *-s* in Germ. It would properly be *-z* in the pres. ind. and opt. of thematic verbs of the normal type, and *-s* in aorist-presents, in weak verbs, in many athematic verbs, and in the pret. opt. The several dialects have generalized in different ways, or have made use of both endings. In Goth. there is positive evidence only for *-z*. In O.N. *-r* became the normal ending in all verbs, though *-s* is found in some earlier forms. In W.G. there was originally *-s* and *-z*, but, of course, not distributed in the way they are found in the monuments. It is quite probable that the *-s* of the second sing. in W.G. spread from a comparatively few forms where it remained after most of the verbs had generalized *-z*. This would naturally happen when *-z* fell away, for then there would remain no second sing. ending but *-s*. In this restoration the *-s* attached itself first to the pres. ind. of those verbs that had not retained it. Next it went to the pres. opt., though not in all dialects. The pret. opt. naturally followed. In O.E. the *-s* was confined to the pres. ind. of strong verbs and the pres. and pret. ind. of weak verbs. In the other W.G. dialects the *-s* occurs in all second sing. forms except the pret. ind. of strong verbs. Here it was not necessary to add the *-s* to distinguish the second sing. from the other forms. Now the fact that O.H.G. has *-t* in the third sing. is of no weight in judging of this matter: for generalizations are not always consistent. So while the *-ð* of O.S. *bindið*, O.E. *bindeð* and of O.S., O.E. *bindað* is evidence for the originality of the *-s* of O.S. *bindis*, O.E. *bindes*; the *-t* of O.H.G. *bin̄tit* is not evidence that the *-s* in *bin̄tis* is not original. That is, the *-s* of the second sing. in W.G. arose from *-ēsi* just as certainly as the *-ð* of the third sing. in O.S. and O.E. started from verbs accented *-ēti*.

Moreover this *-s* cannot be regarded as an

assimilation from *-z* due to the appended pronoun *þu*, as some, following Paul, PBB. vi, 549, suppose. For if Germ. *z* > O.H.G. *s* > *t*, certainly *zd* would yield *st*, since *d* > *t*. This is what actually took place in passing from I.E. to Germ. Here may be mentioned Goth. *asts*, O.H.G. *geist*, *gersta*, *mast*, *nest*, in which *st* comes from I.E. *zd*. But Goth., Germ. *zd* always gives O.H.G. *rt*, O.E. *rd*. So Goth. *razda*, O.H.G. *rarta*, O.E. *reord*; O.H.G. *brort*, O.E. *brord*, with which is to be compared O.Ch. Slav. *brazda*; Goth. *mizdō*, O.E. *meord*.<sup>1</sup> Germ. *zd* developed thus in O.H.G. because *z* became *r* long before *d* became *t*. If then the pronoun *þu* had been joined often enough to the verb to cause the final *-z* to be treated as medial, it would have given rise in W.G. to a second sing. ending in *-r*, the *-r* remaining as in *er*, *wir*, *ur*-, etc. And those holding the assimilation *-zþu* > *-s-t* can not go back to the I.E. *-s-tu*; for certainly the contact was no closer here than in compounds of *ur*-, and besides, as the derivation of *thousand* < *\*tūs-kmt̄to*-<sup>2</sup> shows, I.E. *s* + *tenuis*, when brought together in a compound, were not protected from change as in a simple word.

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### THE HISTORY OF A VULGARISM.

THERE survives in America as a vulgarism a sound which two centuries ago was a common pronunciation. This pronunciation is not confined to any one district as the South or the North, but may be heard anywhere throughout the country, in the mouths of the unlettered. The pronunciation referred to is the vulgar sound of *oi* in such words as *appoint*, *poison*, *join*, *toil*, *spoil*, *coil*, *boil*, etc., where the diphthong is pronounced so as to rime with long *i*. Now, in the seventeenth century this was an accredited pronunciation as we are informed by the orthoepists of that century, and this information is confirmed by an examination of the rimes of the poets of that period among whom the more prominent are

<sup>1</sup> Brugmann, *Grundriss* i, §596.

<sup>2</sup> Brugmann, *ii*, 2, §180.

Dryden and Pope. Pope's ear was early caught by the musical cadences of Dryden's vigorous verse which he studied assiduously, and so the pronunciation of the former, though he lived into the fourth decennium of the last century, was practically identical with that of the latter (inasmuch as one's pronunciation is acquired in early boyhood).

An examination into the rimes of Dryden and Pope proves conclusively that they pronounced the sound in question precisely as our rustics and the Irish do. This statement is made advisedly, for the language of the Irish is very closely related to that of our rustics, as any one may see who will reflect for a moment, and they are both not very far removed from the speech of Dryden and Pope. The English that was brought to America by the English settlers is practically the same as that taken to Ireland, for both of these countries were settled by the English about the same time. It is true there were early settlements in Ireland in the twelfth century when the English began to plant colonies in Forth and Bargay, but these never flourished, and so the English tongue never gained any ground on Irish soil. But in the early part of the seventeenth century (1611) James I planted colonies in the northern part of Ireland, in Ulster, and in 1649 Cromwell invaded the country.<sup>1</sup> Then it was that the English language found its way thither and gained a foothold upon Irish soil. Therefore the English tongue was transplanted into America and Ireland about the same time, and this was the speech of Dryden and Pope. Now it is interesting to note that the English taken to America and that taken to Ireland were both emigrated languages, and that the former flourished and grew apace while the latter stood still. Indeed, the English on Irish soil has always seemed an exotic and has made very little development.<sup>2</sup> Of course this remark applies only to the language spoken in the rural districts where the Celtic traditions have never been entirely lost. Here is where we find the brogue most accentuated,

<sup>1</sup> Cf. *Green's History of the English People*, 457 and 574 seq.

<sup>2</sup> Cf. the article on Irish Pronunciation of English by Ellis, *Early English Pronunciation*, Vol. iv, pp. 1230 seq.

which is really nothing more nor less than the Celtic mode of utterance applied to English sounds. It is this concomitant, inherent in the very nature of the Celtic mode of utterance, which constitutes the Irish brogue. One of the most marked essentials of this brogue, according to Mr. Murray,<sup>3</sup> is the peculiar intonation, "which appears full of violent ups and downs or rather precipices and chasms of force and pitch, almost disguising the sound to English ears."

To return to Dryden and Pope whose pronunciation offers so many parallels to that of the Irish and of the illiterate Americans—a fossilized seventeenth century English—we find *join* riming with *divine*, as in Pope's oft-quoted couplet,

"Good-nature and good-sense must ever join  
To err is human, to forgive, divine."  
*Essay on Crit.* l. 524.

So in

"'Tis not enough, taste, judgment, learning, join;  
In all you speak, let truth and candour shine,"  
*Ibid.*, 562.

and in

"Waller was smooth; but Dryden taught to join  
The varying verse, the full-resounding line,  
The long majestic March and Energy divine."  
*Im. of Hor.*, 267.

Without taking up space by quoting illustrative passages, suffice it to say that these and similar rimes are of frequent occurrence in both Dryden and Pope. Perhaps it should be said that the examination was confined to Dryden's more careful work such as his *Absalom and Achitophel*, *Annus Mirabilis*, *Palamon and Arcite*, *Wife of Bath*, *Good Parson*, *Religio Laici*, etc., and did not include his work for the stage in which there are confessedly indications of haste and carelessness. In both Dryden and Pope the result shows the following:

1. *join* regularly riming with *divine*, *line*, *dine*, *sign*, *shine*, *design*; *join'd* with *mind*, *refin'd*; *joins* with *mines*, etc. 2. *joy* riming with *lie*. 3. *toil* riming with *smile*, *pile*, etc. 4. *guile* riming with *spoil*, etc. 5. *coin* riming with *line*. 6. *purlain* riming with *mine*, etc.

<sup>3</sup> Cf. *Ibid.*, p. 1232.



Now, there can of course be no question about the genuineness of this sound of *oi*, for, as the results show, the *oi* rimes with the diphthongal sound of long *i*, which, it is a well established fact, had been diphthonged since the fifteenth century. This is, also, confirmed by the orthoepists of that period. *The Expert Orthographist* in 1704 admits that the *oi* in *choice, exploit, froise, noise, poise, quois, quois, rejoice, voice, void*, has the sound of the diphthong *ai*, but adds that "in the middle of most other words *oi* sounds *i* long [that is, *ai*], as *anoint, boil, broil, coin, loin, moil, toil, poison, point*."<sup>4</sup>

It is noteworthy that this *oi*-diphthong occurs almost exclusively in words of Anglo-French origin, the word *boil* in the sense of tumor (which is of Anglo-Saxon origin, *bȳle*) being the sole exception.<sup>5</sup> Its A.-S. form exhibits *y*, and it ought of course to have developed into the now vulgar *bile* if its normal development had not been arrested. But, according to Sweet, in the eighteenth century the analogy of the verb *boil* (<Anglo-French *boillir*) deflected it from its normal course into its present sound, and its orthography became stereotyped as *boil*, perhaps to suit the logic of the eye, to use Lowell's apt phrase. In the *Promptorium Parvulorum* and in Wyclif's translation (Ex. 9. 9.) it is written *bile*, and even in Shakspeare<sup>6</sup> this writing may be found. May not an effort to avoid confusion with *bile* (secretion of the liver) have had some influence in facilitating the change?

Perhaps it may not be out of place to give a brief sketch of the development of this sound in English.<sup>7</sup> In the sixteenth century when the orthoepists first give any information regarding this sound, it seems from their indefinite and even conflicting statements that there were recognized at least three sounds of this diphthong; namely, *oi*, *iu*, and *ui*, of which the first was the most common. For example, in 1621 Gill<sup>8</sup> gave both *soil* and

*suil* for soil, *boil* and *buil* for boil, *spoil* and *spuil* for spoil, *toil* and *tuil* for toil, *dzhuint* for joint, *disappuint* for disappoint, *buui* for buoy, *redzhois* for rejoice, *vois* for voice and *oil* for oil.

About the middle of the seventeenth century there developed a new sound in the case of some words such as boil, toil and oil, and this is the pronunciation of long *i* (*ai*) of that period. In 1653 Wallis<sup>9</sup> says:

"In *oi* . . . vel *oy* . . . præponitur aliquando *ð* apertum (ut in Anglorum *bōy* puer, *tōys* nugæ . . .), aliquando *ð* obscurum, (ut in Anglorum *bōil* coqueo, *tōil* labor, *ōil* oleum . . .), quanquam non negem etiam horum nonnulla à quibusdam per *o* apertum pronunciari."

From this we should infer that this new sound (*ai*) did not supplant the old received pronunciation, but simply existed beside it. This new diphthong was composed of an indistinct vowel followed by a vanishing *i*. This is the first information we find anent this peculiar sound of *oi*, which was so common in Dryden and Pope's time and which now survives only as a vulgarism.

Cooper<sup>10</sup> in 1685, though he says that *oi* is generally pronounced as "*o* in *loss, lost*, i præpositus . . . semper Græci, ut *πολλοι*," still attests this new pronunciation. In speaking of the sound of long *i* of his day he says: "Scribitur per *oi* in *injoin* injungo, *joint* junctura; *jointure* dos, *broil* torreo, *ointment* unguentum." So Jones<sup>11</sup> in 1701, while he gives the usual pronunciation of *oi*, still admits that some give it the sound of long *i*, that is (*ai*), as in *boil, broil, coil, foil, foist, froise, groin, hoise, join, loin, moil, oilet, poise, poison, soil, spoil, tortois*, and adds that long *i* is written *oy* "when it may be sounded *oy* in the end of words, or before a vowel; *Chandois, decoy*, etc.—*loyal, royal, voyage*; sometimes abusively sounded as with an *i* [that is (*ai*)]."<sup>12</sup> The *Expert Orthographist* (cited above) is the last to admit this sound of *oi* as in *poison, point, boil*, etc. But it must have lingered on for some time later as Pope's rimes show conclusively, and as its persis-

<sup>4</sup> Cf. Ellis, *Early English Pronunciation*, i, p. 135.

<sup>5</sup> Cf. Sweet, *History of English Sounds*, § 854.

<sup>6</sup> Cf. "Biles and plagues plaster you o'er."—*Cor.* i. 4. 31.

<sup>7</sup> My monograph on the *Historical Study of the English ð-Vowel* (D. C. Heath & Co.), does not include this diphthong.

<sup>8</sup> Cf. Ellis, *Early Engl. Pron.* i, p. 133.

<sup>9</sup> Cf. Ibid.

<sup>10</sup> Cf. Ellis, *Early Engl. Pron.* i, p. 134.

<sup>11</sup> Cf. Ibid.

tence in vulgar American English and in the Irish dialect indicates.

In the latter part of the eighteenth century, however, this sound must have died out, as no orthographist of that period recognizes it, and the *oi* was fully restored in the words where (*æi*) had been used for about a century, though not to the exclusion of the former. Sweet says it was the spelling which "caused the reaction against the pronunciations (*bœil*, *pœizən*), etc."

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#### ANGLO-SAXON GRAMMAR.

*Abriss der angelsächsischen Grammatik*, von  
EDUARD SIEVERS. Halle a.S.: Max Niemeyer, 1895.

THERE has been no lack of new outline grammars of Old English within the past few years. In this country alone three such books have been brought out in two years: in 1893 Hempl's *Old-English Phonology*; in 1894 Cook's *First Book in Old English*, and Bright's *Outline of Anglo-Saxon Grammar*; each containing some new features of its own which have recommended it to the use of students. Sievers' *Abriss der angelsächsischen Grammatik* is another valuable addition to the working library of the student of Old English, and one that claims our close attention, coming, as it does, from the greatest authority on this subject.

Sievers' *Angelsächsische Grammatik*, first published in 1882, is a landmark in the history of Old English grammars. It may be said to introduce a third period, just as Hickes' *Institutiones Grammaticæ Anglo-saxonicae, et Mæso gothicae* (1689) opened the first, and Rask's *Angelsaksisk Sproglære* (1817) the second period. It superannuated the long list of Old English grammars written in this century more or less under the influence of Rask and Grimm; it was the first really trustworthy modern handbook for the study of the language. By adhering to the sound basis of the West-Saxon prose and discriminating between earlier and later forms, Professor Sievers reduced to order the perplexing mass of material recorded in previous grammars, and

thus laid a solid foundation for further fruitful research. His work—to quote Henry Sweet's words—"has indeed lighted up the obscure and tortuous paths of Old English dialectology and linguistic chronology in much the same way as Bopp's grammar lighted up the intricacies of Arian philology." Sweet himself had pointed the way and done the pioneer work: to Sievers is due the consummation of the labors for bringing Old English grammar up to date. Works published or republished since 1882 in which this great progress had not been sufficiently taken notice of (for example, Theodor Müller's *Angelsächsische Grammatik*, ed. by Hilmer, 1883, and Körner's *Angelsächsische Laut- und Formenlehre*, 2d ed. by Socin, 1887), were in a measure antiquated from the very beginning.

The second edition of Sievers' grammar (1886) received important additions, chiefly from the author's own collections; and in this form, both in the original German version and in Professor Cook's English translation, it has held its honored place for nearly ten years. In the meantime our knowledge has been variously supplemented in details, and in particular the intelligent, systematic investigation of the different dialects has been carried on energetically by such scholars as Cosijn, Napier, Cook, Brown, Lindelöf, and others. A comprehensive presentation of all the results of recent research (by himself and others) is eagerly awaited from the pen of Professor Sievers. We regret to learn that no term can yet beset for the completion of the third edition of his grammar. But, as a forerunner to it, we welcome gladly the brief *Abriss*, which forms the second number in the series of 'Abrisse' published parallel with the *Sammlung kurzer Grammatiken germanischer Dialekte*.

What strikes us first in glancing over this book, is the evidence it gives of the desire for simplification and more practical treatment recognized by this time in the author's country. In England the want of a simple, practical grammar for beginners had been supplied by the grammatical sketch in Sweet's *Anglo-Saxon Reader*, and especially in his admirable *Anglo-Saxon Primer* issued (in 1882) about six years after the first appearance of the

*Reader*;—for we may leave out of account Earle's *Book for the Beginner in Anglo-Saxon*. It is also noteworthy that the grammatical introduction in the latest (seventh) edition of Sweet's *Reader* (1894) has been recast, obviously with a view to facilitate its use, if not to simplify it. America has recently been well provided with practical handbooks by Hempl, Bright, and Cook. A Dutch scholar has written one in German (Cosijn, *Kurzgefasste altwestsächsische Grammatik*, 2d ed. 1893). Joseph Wright's *Old High-German, Middle High-German*, and *Gothic Primers*, and Sweet's *Icelandic Primer*, published between 1886 and 1892, testify to the same general tendency.

The two avowed objects of Sievers' *Abriss* are to serve as a basis for lectures on Old English grammar and to furnish beginners with the immediately needed grammatical help for the reading of texts. To meet the former of these objects, the comparative point of view has been made particularly prominent, more so than in Sievers' larger 'Grammar.' The author has, indeed, refrained from references to Indo-European relations and has certainly done well in giving up the terms *o-*, and *ā-declension* in favor of *a-*, and *ō-declension* respectively. But the relation of Old English to the other Teutonic dialects has been constantly kept in view. In the sections on phonology the representation of the Teutonic sounds in Gothic, Old Saxon and Old High-German has been mentioned. The West Germanic stage of the vowels has been omitted, but that of the consonants has been added (§23),—a decided improvement. As regards the inflections, we find, in addition to the Gothic paradigms of the pronouns and frequent illustrations from the Gothic as well as occasional ones from the High-German, the paradigms of the (much neglected) Old Saxon given throughout parallel with those of the Old English.

Practical considerations seem to have led Sievers to a remarkable change of principle. Though he does not expressly state it, he has practically made the Late West-Saxon the basis in preference to the Early West-Saxon. Thus he gives *y* and *ý* as the 'gemeinags.' form of the *i*-umlaut of *ea*, *eo* and *ēa*, *ēo*; *i*,

*y* as the 'gemeinags.' equivalent of Early West-Saxon *ie* from *ē* after palatals (§8.2, §9.2, §17, §18); and he regulates the use of the symbols *þ* and *ð* so as to employ in initial position *þ*, otherwise *ð* (§37; cf. *Gr.* 1, §199). At the same time all the chief peculiarities of the other dialects and of the poetical texts have been carefully pointed out in the notes. Nor has chronology been neglected. Besides mentioning occasionally special features of the oldest texts and characterizing late forms as such, the full paradigm of the oldest forms of the conjugation has been given, together with the standard Old English forms. In a few cases the author's terminology appears a little ambiguous; for example, when he speaks of West-Saxon, Anglian and 'the other dialects' (§88, n. 1.; cf. *Gr.* 2, §371, n.), or of 'some Anglian dialects' (§9, n. 4); certainly a brief introductory remark about the dialectal divisions would have been welcome.

The arrangement of the material is deserving of unqualified praise. Part of the credit is no doubt (cf. the Preface) due to Professor Braune, whose 'Abriss' of the Old High-German Grammar has been the model for this work. A uniform plan runs through the book. In the treatment of the vowels and of the consonants first the special rules affecting certain groups of sounds (*i*-umlaut, breaking, contraction, grammatical change, etc.) are set forth, and then the regular development of each sound is traced. The result is a marked simplification and clearness, as may be seen at a glance from the account of *a*, *e*, *i*, *u* (§§8-10). Similarly, in the strong verbs, the deviations from the simple paradigm forms that are caused by phonological peculiarities (for example, expansion by *jo*-suffix, grammatical change, contraction) have been prefixed to the exposition of the ablaut classes,—the best and most concise formulation we know of. The account of the declensions is substantially unchanged, though, of course, greatly abridged and simplified, sometimes by transposition (cf. §45, n. 2—*Gr.* 2 §§280-290; §50—*Gr.* 2 §279).

In condensing the material Sievers has been eminently successful. On fifty-six pages and two tables containing the paradigms of the verbs, he has presented all that is essential in

his 'Grammar.' Only in some exceptional instances it would seem that a word of explanation has been left out. We miss a remark about the *phonetic* value of *x*, when used for *hs* (§38, n. 2; §42c; cf. Hempl, *Old-English Phonology*, §§60 ii, 84, 90, 4 n.). That no mention has been made of the relative particle *ðe* (cf. §82), that nothing has been said about the use of the strong and the weak form of the adjective, and almost nothing about the adverb (cf. §§68, n. 3; 71, n. 3; §73), can hardly be charged as a fault against a book which excludes word-formation and syntax. But this brings home to us again the urgent need of an adequate, up-to-date treatment of these important subjects. We have not yet a complete Old English Grammar.

Of additions and changes in detail we may mention the rule of the disappearance of medial *w* after consonants in West Germanic (§26, n. 3); the designation of the rune for *w* as *wyn*, no longer as *wén* (§26, n. 1; cf. *Gr.*<sup>2</sup>, §171); the form *\*frignjan* as the prototype of *frignan* (§91, n. 8); the meaning '*einzel*,' besides '*einzig*,' for the plural of *án*—apparently as an explanation of *ánra gehwylc* (§74). We are surprised to find *mugon* (§104) substituted for *magon* (*Gr.*<sup>2</sup>, §424); *lësan* (*lesen*) (§93, n. 1; *Gr.*<sup>2</sup>, §391, n. 1: *sammeln*) is ambiguous. Of misprints not mentioned in *Anglia*, *Beiblatt* vi, 129 ff., or *Englische Studien* xxii, 73 f., we have noticed in §24, n. 1, 1. line: Germ. *w—yw* for: Germ. *hw—yw*; in §19, n. 1, 3. line: §58 for: §59.

In summing up, we would say that Sievers has solved a difficult problem most satisfactorily. He has not said much that is new, but he has put many things in a new way. We venture to predict an extensive use of the book in Germany; and it seems to us that also in this country it could very profitably be used with advanced classes. Those who work with Sievers' *Grammar*, will make no mistake in securing this *Abriss* besides. It is an excellent work of its kind, similar to Joseph Wright's *Gothic Primer*, and may be especially recommended to those who have worked through the latter book.

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# FRENCH LITERATURE.

*Eugénie Grandet* par Honoré de Balzac.

Edited with introduction and notes by EUGENE BERGERON, Assistant Professor in the University of Chicago. New York: Henry Holt & Co., 8vo, pp. xxi, 280. 1895. With portrait.

*La Frontière* par Jules Claretie. Edited, with an introduction and explanatory notes in English, by CHARLES A. EGGERT, Ph. D., L. L. B., New York: William R. Jenkins, 16 mo., paper, pp. vii, 126. 1895. 25 cents.

*Selected Essays from Sainte-Beuve*. With introduction, bibliography and notes by JOHN R. EFFINGER, JR., Instructor in French, University of Michigan. Boston: Ginn & Co., 8vo, pp. xii, 118. 1895.

INCREASED attention has been called to Balzac in this country during the past year. Of much interest to English readers—who have not the Balzacian French under control—has been the appearance of a new and presumably superior translation of the novelist, with introductions by George Saintsbury. The edition is from the Macmillan house, is illustrated, and has, at present writing, reached its eighth volume. It has given an opportunity for renewed study of the author's aims and methods, and has allowed "another last word" to be said in criticism of his realism.

Of not less interest to teachers and students of French is the first American edition, in the original, of the masterpiece in fiction that is considered by many to be Balzac's best work. *Eugénie Grandet*, in an edition issued by Hachette et Cie., has been used to some extent in this country, but was, I think, found insufficient and incomplete. A very welcome addition to our material for teaching French literature is the full and well printed edition of Professor Bergeron. It supplies a real need.

The editor's preface of three pages addresses, to the student who is unacquainted with Balzac, some general suggestions upon the quality and nature of his theme. I have recently seen, in a short book-notice, this preface rated as "somewhat perfunctory." I think the criticism unjust; the fact, however, of such remarks being very general, may tend

possibly to render them unduly erudite. The introduction, devoted to the life and works of the author, gives in classified order the titles of the more important novels, followed often by pertinent and appreciative remarks upon their themes. Little or no comment is made upon Balzac as a painter of real life, or as to whether he "is so far from being a realist, in the general acceptance of the word, that even Victor Hugo is less a romancer." The text is preceded by a translation of a portion of Taine's essay on Balzac, in which Père Grandet is contrasted with Harpagon.

The copious notes are perhaps the principal feature of the edition. They are in the main very helpful to the student, though in several cases they appear unnecessarily full. The town *Saumur* is so important in the story as doubtless to justify the notice of about a page that is devoted to it; but the extended comments under *beau-père*, *Grand' Rue* (to which an entire page is given, deriving *grand* from *grandis*) and a few similar expressions, are possibly of doubtful expediency. The editor goes into etymologies to a judicious extent, but, as just hinted, I am sorry to see him cite in some instances the nominative (in others the accusative) case of the Latin. And in a text like the present one—which I judge no instructor would use with absolute beginners, explanations of the pronunciation of *six* and *sept* might well be dispensed with. The idiomatic renderings are especially good. The repetition, however, of annotations, in case of common expressions like *redingote* and *parents*, seems entirely uncalled for; the more so when, at the second occurrence, the text reads: *il n'a point de parents du côté maternel*. *Tenir de* is annotated three times, *prendre bon parti* twice, etc. Having in mind the best interests of the class-room, I should say that the editor's notes furnish, in the way of translations, too much aid rather than too little. The matter of referring the student to Littré for derivation may be just a trifle gratuitous; and the bringing in of Mrs. James Brown Potter on the occasion of an incidental mention of Marat in the text, may appear to some rather *tiré par les cheveux*. But however we may differ as to details of annotation, Professor Bergeron deserves our hearty thanks for making available, in a compact and attractive volume, this famous portrayal of what

Saintsbury terms "the pushing of thrift to the loathsome excess of an inhuman avarice."

*La Frontière* is the latest issue (no. 19) in the Jenkins series of *Contes choisis*. The original intention of this series, which was begun some ten years ago, appears to have been to offer, to readers of French in general in this country, reprints of short stories and *nouvelles* by some of the best French writers at a very moderate price. The early issues were without annotation or introductory notice of any kind, the lines were unnumbered, and typographical errors were by no means infrequent. More recently, however, a change has been noticed, in the line of better adaptation to the purposes and needs of class-room instruction. English notes have been appended to several of the earlier editions, and the latest numbers appear at first hand under the guidance of an editor. In the present one, Professor Eggert furnishes a letter from the author, a preface and introduction, a text with numbered lines and almost no misprints, and adequate notes. Such improvement in the editorial tone of the series is gratifying.

Jules Claretie is an "immortal" whom we are always glad to welcome. His popularity is increasing in this country as he becomes better known. One of his shorter stories has already appeared in an earlier issue of the Jenkins series. *Pierrille* is available (Macmillan Co.) in annotated form for use in schools and colleges. And I believe that the author's libretto of the opera *La Navarraise* has brought his name into much favor with the American public during the past winter. *La Frontière* is a decidedly interesting and touching story; its theme is patriotism; the scene is the Alpine frontier between France and Italy. The editing is very conscientiously done; the introductory sketch of the author is appreciative, and the notes are sufficiently full without being tiresome. The little volume is the best of the series, and furnishes, in handy form, excellent material for early reading.

Mr. Effinger's selections from the essays of Sainte-Beuve recall the little edition, of similar scope, of the *Causeries du Lundi*, published some time ago by George Saintsbury in the Clarendon Press Series. A comparison of the two editions shows that the American editor has, in the matter of attractive subjects and connected grouping at least, made some improvement upon the collection of his predecessor. Professor Saintsbury gave a larger number of selections, but only three of them were complete; and his desire to vary the subjects and periods as much as possible caused him to introduce extracts of relatively little or minor interest to the average student. The notes, however, which the English scholar appended were models of annotation, as indeed, to my mind, his notes uniformly are.

Mr. Effinger, on the other hand, has inserted fewer selections and made them complete; has also chosen subjects that are prominent and very attractive. Of the seven articles given the first two, upon *Chateaubriand*, are especially opportune and of twofold interest, as they furnish at the start the author's thorough discussion of his own method. The following *causerie*, upon *Madame Récamier*, not only presents an attractive subject, but is agreeably linked to the fore going articles by the intimacy of the two people concerned. The next essay entitled *Qu'est-ce qu'un classique?* is well placed and affords a practical, straightforward discussion of a pertinent classroom theme. After essays upon *le Roman de Renart* and *Alfred de Musset*, the group closes with an article on the French Academy.

The editor's notes are decidedly terse, and cover chiefly the proper names mentioned in the text. These biographical hints are at times so meagre as to fail to do justice to the writer in question; for example, the references to Musset (occurring before the essay upon him) and Lamartine. Almost no word of comment is offered on points of language, though an occasional aid in this direction would not have been superfluous, nor would it have swelled the notes to an undesirable extent. The Latin expressions found on pp. 86, 87, of the text might well have been rendered. Slips in typography may be noticed on pp. 27, 32, 51, 110, 117. The editor certainly deserves commendation for his happy choice of subjects, and instructors who do not lay too much stress on the matter of annotation will find the volume a very satisfactory basis of work.

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## A NOTE ON THE TEXT OF THE Nero.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In the *Tragedy of Nero*, Act iv, scene iv (*Mermaid Series*, p. 65) occurs the following passage:

His long continued taxes I forbear,  
In which he chiefly showed himself a prince;  
His robbing altars, sale of holy things,  
The antique goblets of adored rust  
And sacred gifts of kings and people sold.

The editor's preface calls attention to the exceptional vigor of the last three lines, but it has escaped his observation that they are a version of Juvenal, *Sat.* xiii, 147-149:

Confer et hos, veteris qui tollunt grandia templi  
Pocula adorandae robiginis et populorum  
Dona vel antiquo positas a rege coronas.

A comparison with this original suggests a much-needed correction of the English text. *Sold* is an awkward and obvious tautology with *sale* above. It is not in the Latin and may be got rid of by transfer of the *s* to *people*, reading:

And sacred gifts of kings and peoples old.

While on the subject, I may remark that this play is full of Classical reminiscences which have eluded the industry of the editors. On page 52, for example, occur the lines:

But if to Nero's end this only way  
Heaven's justice hath chosen out, and people's love  
Could not but by their feebling ills be moved;  
We do not then at all complain; our harms  
On this condition please us.

A foot-note observes:

"On the torn margin of the MS. is written against the passage the following fragment of a quotation:—

. . . . . venturo  
. . . . . liam pituro  
. . . . . i  
. . . . . jam, etc."

With the aid of these indications it requires no *Œdipus* to see that the poet is adapting Lucan, *Pharsalia*, i. 33 sqq.

Quod si non aliam venturo fata Neroni  
Invenere viam  
Jam nihil, O Superi, querimur: scelera ipsa nefasque  
Hac mercede placent.

The original complimentary application to Nero is, of course, reversed.

On page 54 the lines:

The gods sure keep it hid from us that live,  
How sweet death is, because we should go on  
And be their bails

are modeled on *Pharsalia* iv, 519:

Victurosque dei celant ut vivere durent  
Felix esse mori.

"Be their bails" I do not understand; qy., "flee their bails"? "break their bails"? or does "because" mean "in order that" here? On page 63 the quaint phrase "the love and dainty of mankind" is an attempt to render the "amor et deliciae generis humani" of Suetonius, *Tit.* i.

On page 73 the lines:

"Each best day of our life at first doth go,  
To them succeeds diseased age and woe,"

are a translation of Virgil's

Optima quaeque dies miseris mortalibus aevi  
Prima fugit; subeunt morbi tristisque senectus.  
(*Georgics* iii, 66-67):

and the two following lines:

"Now die your pleasures, and the day you pray  
Your rhymes and loves and jilts will take away,"

contain a reminiscence of Horace's

Eripere jocos venerem convivia ludos.  
Tendunt extorquere poemata.

The "black frogs that croak about the brim" of "th' ill-favored lake" on the same page are Juvenal's "Stygio ranas in gurgite nigras," *Sat.* ii, 150.

There are other reminiscences of Lucan, Seneca and the writers of the "Silver" age, but I have no time to verify them and have, perhaps, given enough to show how the unknown author used his note book.

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## CORRECTION.

In table of contents of May, 1896, under *Correspondence*, read F. J. Child for F. C. G. Child.



# MODERN LANGUAGE NOTES.

Baltimore, November, 1896.

## NOTES ON SLANG.

SLANG, neither on its philological side nor on its psychological and rhetorical side, has received all the attention that it deserves. With a few notable exceptions, no very persistent efforts have been made to collect and record current slang expressions and to trace their derivation. Not very many attempts have been made to explain psychological effects of slang, and to discover the conditions that give rise to it. The treatment of slang in books on rhetoric and usage is abstract and sometimes dogmatic; the subject is usually dismissed with a few more or less conventional words of warning.

If this be true, I may be permitted to call attention to some investigations in college slang that have been carried on with the help of the students in one of the rhetoric courses in the University of Michigan. In order to provide the material for this work, the students were asked to collect and define specimens of slang used by students in this University. About six hundred expressions were obtained in this way. These were classified with reference to their origin, so far as possible, and in January of this year were published, accompanied by a brief comment and by a bibliography, as one in the series of *Contributions to Rhetorical Theory*, edited by Prof. F. N. Scott.

The second step was an attempt to learn more definitely what is the psychological and rhetorical side of slang: what kind of feelings or images it arouses; under what circumstances and to produce what effects it is used most. Some attempt was also made to ascertain what influence its use has upon vocabulary.

With this end in view, the members of the class were asked to answer a set of questions bearing upon the points just mentioned. Their answers throw enough light on these points to make it worth while, it seems to me, to give the following brief digest of them. The digest is made from eighty-seven of the reports. It should be added that nearly all the mem-

bers of the class that collected the specimens of slang already referred to and wrote these reports were either in their second or third year of residence at the University.

### 1. *At what age did you begin to use slang?* (Eighty-four answers.)

Considerable uncertainty was manifested in the answers to this question, and few seemed sure of the exact year. From the ages that were given, the average age was found to be between eight and nine. A few began to use slang much earlier. A few, on the other hand, did not begin to use slang until they entered the high school, and three did not begin until they entered the University. But nearly half stated that they used slang first when they began going to the grammar school. It was probably this latter period that the student had in mind who remarked,

"When I arrived at what we often call the 'smart age,' without which, I may say, a boy's life is never complete, I began to use slang; and I am sorry to say I then dipped very deeply into its use, and, so far as possible, talked entirely in slang; for the one who could invent and use the most striking slang expressions was the best fellow always."

### 2. *At what age did (or do) you use the most slang?* (Eighty-two answers.)

The average age falls in the period between sixteen and nineteen. Thirty-four, or about forty per cent., said that they have used most since coming to college; twenty of these use most at the present time.

### 3. *What effect does slang have upon you?* (Seventy answers.)

The answers to this question show great diversity of opinion. They may be roughly divided into four classes. (1) Those which testify to the disagreeable effect of slang. (2) Those which testify to the pleasurable effect. (3) Those which deal with slang as a promoter of clearness, or force. (4) Those which describe the effect of slang upon the hearer's opinion of the user.

Twenty, or a little less than thirty per cent., bore witness to the "disagreeable," "harsh," "jarring" effect of some or all slang. "It always grates upon me," says one, "and pro-



duces the effect of vulgarity, though I know that it is used by many really refined people." Says another,

"Most slang has a disagreeable effect upon me, impressing me as being a careless use of English: the contractions especially. It is like walking across a green lawn day after day until the grass is ruined, although a very few more steps would have avoided this destruction. The 'corners' in conversation are apt to be treated in the same thoughtless way by persons who use much slang, and ordinarily I am much displeased by it."

With several, the unpleasant effect of slang is due not only to the intrinsic nature of slang, but also to the character of the user.

"When I hear slang used by persons who are unaccustomed to using it," writes one, "it has a disgusting effect upon me. I feel that they are forcing themselves to use it. But when those who are wont to employ slang speak it in my presence, it has no effect upon me."

And another writes, "To hear it from the mouth of any one I honor or respect, affects me like a dash of cold water."

Fifteen, or a little over twenty per cent., bore witness, on the other hand, to the "pleasant," "humorous," "jovial," character of some or all slang. "Whenever I hear a slang expression," writes one, "I feel like laughing aloud, and I can never restrain a smile at such times. A slang expression always seems to jump at the meanings which are intended." "Usually slang tends to arouse ludicrous images," says another, for example, "if I stop to think of the absurdity of the slang terms." Another says, "Slang makes me feel light-spirited." Another, "Polite slang arouses a pleasant state of mind." Another, "I always feel as though I were violating some rule when I use slang, but there is a freedom and delight in its use that offsets this feeling." And another, "When I hear a slang phrase, I am both pleased and displeased,—displeased because of a prejudice against slang which, however, I believe to be now more a habit than an actual mental bias. I am pleased, however, more than I am displeased, because of the rare insight of which these expressions seem to be the product. They seem to vanquish whole hosts of conventionalities."

Eight, or about ten per cent., stated that slang often promoted clearness and force.

Says one, "It has the effect of making what is said decidedly clear." Says another, "I do not notice that slang has any effect upon me other than to arouse my attention."

Nineteen, or nearly thirty per cent., speak of the effect of slang upon their opinion of the character of the person using it. They say that they lose respect for one who uses it, that they regard him as lacking in refinement or as unduly familiar. "A constant use of slang by any one is very distasteful to me, and I always feel sorry for the person using it." Another says,

"When I hear slang that is used to create laughter or to show the brightness of the speaker, I immediately judge him to be an unrefined person. When it is used for clearness, I consider that it is allowable under the circumstances."

And another,

"If I hear a person with whom I am but slightly acquainted use slang, it lowers him slightly in my estimation—it seems to bring him down from the heights of excellence to a level with ordinary people." "But when I hear a friend use slang," the same writer adds, "it does not affect my opinion of him, but it seems to give me a feeling of gaiety, of hail-fellow-well-met!"

Four said that slang had no effect on them.

#### 4. *What effect do you seek to produce by the use of slang?* (Seventy-six answers.)

Thirty-eight, or fifty per cent., said that they used slang to give "force," "emphasis," "vividness," or "point" to what they say; some of these said they used it to attract the attention of the hearer. Sixteen, or about twenty-five per cent., said they used it to produce a humorous effect. Thirteen, or about twenty per cent., said they used it to promote clearness. One student adds, however, that he uses slang not only when he wishes to be clear and precise, but also when he wishes to give an impression of vagueness.

Eleven said they used slang for the sake of brevity. This, however, does not bear directly on the question of effect to be produced.

Seven said they used slang to give the effect of good fellowship. "I think that I use it most when I am trying to establish a feeling of comradeship, and when I am trying to be humorous." And another writes, "By the use

of slang, I seek to show my good fellowship, my friendly interest in, and equality with, those before whom I can use it with impunity."

Five said they used slang to make others think them worldly-wise, or "smart." "When younger," says one, "I thought slang was manly, and made people laugh." And another says,

"In using slang I desire to produce the effect that I have seen something of the world, and the indication of this versatility gives me pleasure. I also feel that I am considered witty when I use the appropriate slang."

Seven said they used slang solely from habit, or without conscious intention of producing any effect.

5. *Under what circumstances do you make use of slang?* (Seventy-four answers.)

Forty, or more than half, said they made use of slang only when with intimate friends of their own age or younger, with class-mates, with boon-companions. "I use it," says one, "in circumstances of familiarity, of company and of subject, and when I know that no one present is opposed to its use." And another says,

"When in the companionship of those with whom I am well acquainted, with whom I feel myself to be on a par, and who have much the same interests as I do, I use slang indiscriminately."

Sixteen said they used it when in company with others who used it and understood it. "I do not think I use slang to any great extent," writes one, "but when I am with people who carry on most of their conversation in slang, I find I can readily adapt myself to the conditions." And another writes,

"I make most use of slang when I am with persons who use it a great deal. Their slang seems to act as a challenge, and slang phrases, which I had supposed were forgotten, suddenly come to my mind and force themselves unconsciously into my speech."

Ten, instead of answering this question with reference to the objective circumstances, described rather the moods or emotions experienced when using slang or when prompted to use it. These are variously described as feelings of disgust, anger, delight, excitement, playfulness, relaxation, frivolity, hilariousness, etc. These feelings are not directed toward

the slang expressions themselves, but rather are aroused by the circumstances that call them forth. One man writes that when he is joyful he uses slang, and when he is sorrowful he does not.

Four said that they used slang anywhere and under any circumstances. One said, anywhere in Ann Arbor. Two did not know under what circumstances they used slang.

6. *Under what circumstances do you avoid the use of slang?* (Seventy-eight answers.)

Nearly all who made answer to this question said that they refrained from using slang when in the presence of those with whom they were not well acquainted, or who were considerably older than they, or whom they regarded as cultured and averse to slang. Twenty-eight said that they avoided slang when they were with those with whom they were not on familiar terms; nineteen, when with their elders; ten when in the presence of ladies; forty-three when talking with those whom they regarded as refined, worthy of respect, or unaccustomed to the use of slang. "I always avoid slang," writes one, "when conversing with a professor or tutor of English, or when conversing with any hater of slang."

Two said that they did not know that they avoided the use of slang under any circumstances.

Two said that they avoided it outside of Ann Arbor.

One said that he avoided the use of slang in the presence of young people before whom he wished to set a good example.

7. *What effect do you think the use of slang has had upon your vocabulary? If possible give illustrations.* (Eighty-one answers.)

Forty-eight stated that the use of slang had tended to narrow or corrupt their vocabularies. "Slang has injured my vocabulary in this way," writes one, "when I wish to avoid using it I talk in a hesitating manner, trying to select words in place of the slang which I have been in the habit of using." One writes, "I think slang has a general tendency to diminish one's vocabulary, for one will use one word to express many different ideas; for instance, I say 'crazy,' when I mean 'horrid,'

'homely,' 'disgusting,' or anything which I do not like."

The word 'killing,' another uses to express many different ideas. And another writes,

"I think slang has injured my vocabulary, for I often find it impossible to think of a good word to take the place of a slang expression; for example, I am sure to say 'rattle' for 'confuse.'"

But not enough examples of this kind were cited to make good the assertion in regard to the damaging effect of slang upon the vocabulary.

Twenty-five said that, so far as they knew, the use of slang had had little or no effect upon their vocabularies. A few of these attributed this to the fact that they had used but little slang.

Four said they did not know what effect slang had had upon their vocabularies.

Five said that slang had enlarged their vocabularies. The reasoning in some of the answers is rather ingenious. One writes,

"It has had a good influence, because, having once by the use of slang expressed a thought before a common audience, I have to hunt up good words for the same thought when giving it to an educated hearer. Therefore, it has widened my vocabulary."

And another,

"Slang makes my vocabulary broader both on account of the slang itself, and on account of the incentive it gives to seek words to take the place of slang. The vocabulary is purified by the attention paid to the avoiding of slang."

8. *Have you been warned against the use of slang? When? How? What reasons, if any, were given? What influence did the warning have?* (Seventy-three answers.)

Most of the answers to this question were fragmentary. Sixty-six, or about ninety per cent., said that they had been warned against the use of slang either by parents, friends, teachers, or books, or by some or all combined. Seventeen said that they did not remember having ever been warned against slang; a few of these attributed this to the fact that they had been little given to its use.

The reasons given for the warning were usually that slang was vulgar, damaging to the vocabulary, did not sound nice, was ungente-

manly or unladylike, as the case may be, unrefined, etc.

Forty-seven referred to the influence of the warning. In twenty-six cases, the warning was effective and caused the offender to use less slang or to eschew it altogether. In twenty-one cases, the warning had little or no effect. According to this evidence the warning had the effect desired about half the time.

I have no desire to put forth any extensive attempts at interpretation of the data furnished by these students, nor do I think that the data at hand are sufficiently exhaustive to warrant far-reaching generalizations; they are suggestive rather than conclusive. Two or three points, however, may be more evident than they were before. One is that the slang question is not so simple as it might seem at first glance, but is highly complex. The various definitions of slang and classifications of slang expressions that have been proposed by the students and by others, point to the conclusion that it is not one slang, but many slangs, or different kinds of slang, which represent, in a way, different classes of society, different trades, professions, sports, and so on. Furthermore, the list of slang expressions that have been handed in shows that slang expresses itself in a great variety of ways,—sometimes coining words outright; sometimes paring down or expanding well established words; in a few instances, going to the opposite extreme of holding on to words that have been outgrown or repudiated by literary language and, in the majority of cases, attaching to words and phrases new meanings, either figurative or intensive. In addition to this, the reports just examined show how varied are the effects produced by slang,—effects that are due not only to the nature of the expressions themselves, but also to the circumstances in which they are used, and to the character of the user. If the bare frames of these general statements be filled out with concrete details as illustrations, the slang question is likely to become bewilderingly complex; and, perhaps, it may seem at first sight as if the chief and only value of the investigations undertaken is to bewilder the dogmatist in matters of usage.

One general principle, however, may be found, I think, in the situation before us,—a

principle that may be seen at work in all manifestations of slang, and that may help to explain all of its effects. It is the principle that slang is an impulsive protest against conventionality; that it is a reaction, more or less conscious, from authority; that it is an attempt to break away from the established customs or habits of speech, which we call rules of grammar and rhetoric, and laws of language. I shall not try to go behind this principle, and show of what sort of psychological or ethical stuff it is made. It is too familiar to need explanation in order to be intelligible. The young especially, who have not lived very deeply into the customs, habits, imperatives of life, and to whom laws may appear to be the arbitrary dictates of a more or less external authority, dictates that may seem to deaden the spontaneity of individual impulses, are likely to understand what is meant by an impulsive protest against conventionality. This helps to explain why young people use more slang than their elders. The use of slang by children, for example, may be regarded as an indication of a reaction, a breaking away, more or less unconscious, of course, from the earlier restraints of the home and family life. It is significant that nearly half of the writers of the reports we have been considering date their use of slang from the time they began going to school; for this time marks a pretty decided break between the previous life in the family and the larger life in the community.

Further illustrations might be given. The principle helps to explain why nearly all, according to the reports, refrain on most occasions from the use of slang when in the presence of older people, and of those who are seldom known to transgress a rule. It also helps to account for the fact that many of the writers of the reports regarded slang as a sign of intimacy,—as a kind of lingo that is used freely only when with boon-companions of one's own age. Those who react from authority, be it political, religious, or linguistic, are likely to be closely bound together.

Will this principle explain what many regard as the damaging effect of slang upon the vocabulary? In part, at least. It should be taken into account that this principle of reaction, like all principles of reaction, is one-

sided, is partial, is only one half of the whole situation, so to speak; for that from which it reacts is not less powerful, else there would be no reaction at all. The whole situation is the living organism that we call language: habits, forms, structure, on one side; impulses to expression on the other. That kind of slang is the "slangiest" which is most reactionary, most impulsive, which deviates furthest from the established habits, or rules of speech. Now, in the physical organism, to continue the analogy suggested above, those impulses that are blindest, that deviate furthest from the established habits of action, are least likely to become permanent channels of activity; or, if persisted in, are liable to break down and disintegrate the organism. Just so in the linguistic organism, that kind of slang which reacts most violently from the accepted canons of speech is either likely to be short-lived, or, if persisted in, is liable to assume the functions hitherto performed by more highly organized centers of speech, and thus may tend to weaken vocabulary. To be a slave to slang is like being a slave to any other raw, unmediated impulse or passion. So few illustrations of the damaging effect of slang upon the vocabulary were mentioned in the reports, although forty-eight, or more than half, testified to this damaging effect, that these general statements must be left hanging in the air.

It may seem to follow from the foregoing paragraph that slang is wholly bad and destructive. Such an implication was not intended, for slang has a good side. The creation of slang is a sign of life in language. It is only the senseless repetition of warmed-over slang that is at once a sign and cause of linguistic atrophy. The laws of normal language development,—the expressions of the moving equilibrium of tension between acquired structure and fresh impulses to expression—with these slang may not have very much to do. But slang is a sign that these impulses are active, and that the structure of the language is not liable to stiffen so as to become an inadequate means for the communication of new ideas. Then, too, slang in its impulsive strivings is likely to hit off expressions that are of real service, and that are destined to become organic elements of the

language; it may become at its best, as Walt Whitman<sup>1</sup> and Prof. Brander Matthews<sup>2</sup> have asserted, a feeder of the vocabulary.

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THE CANCIONERO GENERAL DE  
CASTILLO, EDITION OF 1517.

I.

IN the Ticknor collection of Spanish books, now part of the splendid Boston Public Library, there is a copy of the *Cancionero General*, of which Ticknor speaks as of the edition of 1535.<sup>1</sup> He was led to regard this as the real date by the last folio cxcī which is supplied in writing and bears the written colophon: Fin. Impresso en Sevilla año de 1535. But a cursory collation of the same with the unchanged edition of 1540, as given in the notes of the *Cancionero General* published by "La Sociedad de Bibliófilos Españoles,"<sup>2</sup> is sufficient to convince us that it cannot be of this date; on the contrary, it can be shown to be the important third edition of 1517, a copy of which is mentioned by Brunet as existing in the National Library at Paris but which the "Sociedad" failed to obtain and to incorporate in their edition of the *Cancionero*.<sup>3</sup>

In Ticknor's copy the title page and the table of contents are wanting. Of the first folio there is but one upper third left and it bears

<sup>1</sup> "Slang in America." *North American Review*, 141, 431-5.

<sup>2</sup> "The Functions of Slang." *Harper's Magazine*, 87, 304-12.

<sup>3</sup> "I possess those of Sevilla 1535, and of Anvers 1557 and 1573." *History of Spanish Literature*, 1879, vol. 1, p. 459, note 8. Cf. also *ibid.*, p. 460, n. 9; p. 464, n. 15; p. 465, n. 18; p. 467, n. 20; p. 470, n. 26.

<sup>2</sup> "En cuanto á la de 1535, si bien no la hemos tenido á la vista, nos hemos valido de la copia manuscrita de ella, que perteneció á D. Agustín Durán, y existe hoy en la Biblioteca Nacional, signatura M. -313; además de que la edición que le sigue de 1540, está copiada de ella á plana y renglon, según manifiesta el mismo señor Durán en los Apéndices á su *Romancero General*." *Cancionero General* de Hernando de Castillo según la edición de 1511, con un apéndice de lo añadido en las de 1527, 1540 y 1557. Publicale la Sociedad del Bibliófilos Españoles, Madrid 1882, p. h.

<sup>3</sup> "Nuestras m's minuciosas investigaciones han sido infructuosas para obtener las de 1514, 1517, 1520 y 1535, las cuales no existen en las Bibliotecas públicas de Madrid, ni hemos hallado la menor noticia ni antecedente de que puedan existir en alguna particular, siendo esto tanto m's de sentir, cuanto que aparece indudable que desde la segunda edición del *Cancionero* comenzaron á suprimirse algunas composiciones de la primera, y á añadirse á la vez otras nuevas." *Ibid.*

the following printed inscription:

Cancionero general de muchas y diuersas  
obras|  
de todos: o delos mas principales trobadores|  
despaña: ansi antiguos como moedrnos (*sic*)  
en del|  
uocion: en moralidad: en amores: en burlas: ro  
mances: villancicos: canciones: letras de inuen|  
ciones: motes: glosas: preguntas: respue  
stas. Otra vez im|  
presso copilado enmédado y corregido por el  
mesmo Fernã|  
do del castillo. Cõ adiciõ de muchas y muy  
escogidas obras|  
Cada vna en su lugar por gentil orden añadi  
das.

The lower part of this folio has evidently been cut away by the Office of the Inquisition, for on the clean sheet pasted up in its place we find written: Este libro esta expurgado por el expurgatorio del São oficio con licencia J. Baptista Martinez. On the reverse of this folio there are left thirty lines of Mosen Juan Tallante's devotional poem<sup>4</sup> in two columns and in Gothic characters, in which the whole of the book is printed, beginning respectively with:

preuieses secretos de qualquier manera

and:

la carne inocente con sangre placaste;

the last two lines are cut through the middle but can be made out by comparison. Folios ii-xvii (inclusive), which contained the *obras de deuocion* are wanting; only the last one, in Valencian, by Vincent Ferradis, beginning with:

Ans quel grã sol: de resplandor eterna

has escaped the shears of the Holy Office and is found on f. xviii.

F. lv is mutilated, an irregular large piece being torn out of it; fs. lxxxix, xc and xci are wanting and are supplied in writing by a much later hand than the date given by the same copyist in the colophon; fs. cv, cvi, cxii, cxviii and cxxxvi are slightly injured; fs. cxv, cxxxvii, clxxviii and clxxix are wanting. All folios after cxc are gone, but part of cxcī is supplied in writing and contains the end of

<sup>4</sup> No. 1 in the *Cancionero* of the *Sociedad*.

*Obras del Comendador Ludueña* and bears the colophon.

The pagination is perfect, except in two cases where there are merely typographical errors. The poems contained in the book will be given here by their numbers in the edition of the "Sociedad," those of the appendix being starred; where a first and a last number of a series is given, the last is inclusive. It is to be deplored that the "Sociedad" has failed to indicate the order of the poems in each edition, or even to ascertain what poems are to be found in each, as this omission makes an exact bibliography of the different editions extremely difficult—if not impossible.

I (thirty lines as above). Fs. ii-xvii wanting. 23\* (title lacking). 47, 48, 53, 55-60, 62-67, 69-78, 81, 83, 85-90, 92-103, 154\*, 207\*, 216\*, 209\*, 214\*, 213\*, 215\*, 211\*, 212\*, 208\*, 210\*, 104-113, 115-117.

After the line of the last poem :

que les de mas aparato

and at the bottom of f. lii r. is printed: El fin d'stas coplas fallaras delâte de la foja q prosigue; then comes 466, at the end of which (being the end of f. liii) is written: Aqui ala buelta desta foja prosiguê las coplas que quedan atras. After this, on f. liii r., 117 proceeds:

118, 119, 121-124, 130, 131, 134, 136-172, 203\*, 173-193, 195, 198, 199, 201-211, 213-215, 217-219, 222, 223, 227, 229, 230, 232-235, 238-263.

The latter goes as far as :

y por enxemplo procuro,

then follow fs. lxxxix-xci in manuscript and contain the end of 263, 198\*, 196\*, 197\*, 271-274 as far as :

Respôdiome pues q vienes,

from which the text proceeds with 274, 275, 276, 174\*, 176\*, 183\*, 194\*, 191\*, 187\*, 184\*, 188\*, 180\*, 177\*, 181\*, 182\*, 175\*, 195\*, 277-288, 290, 292-304, 306-326, 328-337, 339-349, 351-358, 362-364, 366-370, 373-376, 378, 383-408, 413-419, 421, 423-429, 153\*, 204\*, 156\*-158\*, 114\*, 193\*, 179\*, 118\*, 190\*, 171\*, 167\*, 168\*, 163\*, 113\*, 143\*, 150\*, 138\*, 148\*, 185\*, 173\*, 189\*, 178\*, 186\*, 192\*, 160\*, 433-462, 465, 467-478, 222\*, 223\*, 480, 448, 481 only the first three lines.

F. cxv wanting; f. cxvi begins with :

saco por cimera, etc.,

of the title of 513, 514-550, 553-557, 559-588, 590-593, 226\*, 225\*, 224\*, 594-617, 619, 621-626, 628-634, 229\*, 227\*, 228\*, 635-650, 652-667, 669, 671-673, 676-683, 235\*, 239\*, 232\*, 237\*, 238\*, 236\*, 234\*, 233\*, 141\*, 241\*, 240\*, 231\*, 686-692, 734, 737-740, 745, 746, 752, 753, 768, 769, 790, 791, 255\*, 256\*, 251\*, 252\*, 693-696, 698-733, 743, 744, 748, 749, 754-767, 770-773, 784-786, 253\*, 254\*, 244\*, 245\*, 242\*, 243\*, 255\*, 256\*, 246\*-249\*, 152\*, 329, 5130\*, 127\*-129\*, 126\*, 125\*.

After this is a copla by Costana which, though given in the editions of 1557 and 1573 and mentioned in a manuscript copy (in the Ticknor collection) of the contents of the 1514 edition, is strangely omitted from the edition of the "Sociedad," hence it will be given here in full :

*otras suyas al sobrenôbre de una señora que se llamaua Peña.*

Tiene tanta fuer. a amor  
puede tanto y es tan fuerte  
que por mostrarse mayor  
enel mismo<sup>6</sup> ser conuierde  
del amado al amador  
y porquen<sup>7</sup> mi se mostrasse  
como encanta y enucleña  
y con ansias no causasse  
ni a fuertes golpes qbrasse  
hizome todo de Peña.

De qnto amor fue sembrado  
alguno llevo a granar  
mucho se perdio ahogado  
mucho con apedrear  
mucho por ser aneblado<sup>8</sup>  
mas alo menos prendio  
pues ya nacido senseña<sup>9</sup>  
lo que triste semble yo  
no prendio que se perdio  
por que cayo en dura pena.<sup>10</sup>

Fin.

Si el bien del edificar  
consiste enel buen cimientto  
nadie me podra minar<sup>11</sup>  
teniendo tal fundamento<sup>12</sup>  
ni ganar ni derribar  
q como amor me labrasse  
por alçar en mi su seña  
q nadie se la ganasse  
porque mil siglos durasse  
hizome todo de Peña.

<sup>5</sup> This was given before and is repeated here for the following *glosa*.

<sup>6</sup> Eds. of 1557 and 1573 mismo.

<sup>7</sup> porque en.

<sup>8</sup> añublado.

<sup>9</sup> se enseña.

<sup>10</sup> Peña.

<sup>11</sup> podría mirar, which makes no sense.

<sup>12</sup> fundamento.

794, 164\*, 170\*, 169\*, 165\*, 166\*, 265, 266, 268-270, 267, 795-802, 804, 805, 807, 811-813, 818-822, 824, 825, 827, 828, 832, 833, 841-843, 846, 855-857, 220\*, 221\*, 199\*, 201\*, 202\*, 858-874, 200\*, 217\*, 159\*, 112\*, 117\*, 115\*, 116\*, 875-877, 879, 880, 884-907, 910-915, 917, 918, 921-923, 927, 933, 938-943, 945, 946, 949, 950, 954, 955, 218\*, 219\*, 957-962, 147\*, as far as:

que si pienso doluidalla.

Fs. clxxviii and clxxix wanting. 120\*, beginning with

a tu cuyta mas doblada

230\*, 162\*, 161\*, 111\*, 205\*, 121\*, 122\*, 124\*, 206\*, 123\*, 172\*, 155\* as far as:

y enla haz dos mil remedios.

The end of this work of Ludueña on f. cxi is in handwriting.

That this is not the 1535 edition is evident from the many variations in reading which it offers in comparison with that of 1540. Nor can it be of 1527 from which it also differs in spelling and sometimes in reading, as can be seen by comparing any poem. Let us take for example, the first Valencian poem (23\*), and let us call, with the "Sociedad," the editions of 1527, 1540, 1557, B, C and D respectively. The following variants from the latter occur in our text:

mort, tot	BC mor, tal; D mort, tot
raigs	BC ragis; D rags
vtus	BCD virtuts
comêçât: ea	BC començante a; D . . . ha
ab	BC al; D ab
tanta	BC tanta; D tant
mostraus	BCD mostrans
daquell	BD daquell; C daquel
cel	B cef; CD cel
	etc.

That it is not identical with the edition of 1520 can be seen from the inscription on f. i which in the latter edition, according to Salvá y Mallen, has a different punctuation and two words *modernos* and *ympresso* for *moedrnos* and *impresso* of our text; that Salvá's reading is correct is corroborated by a copy of the same year offered for sale (L. 120) by Bernard Quaritch in his catalogue for 1895, in which the identical title is given.

It differs from the edition of 1514 in its pagination and a few poems; hence, unless the

statement in *Le Bibliophile Belge*<sup>13</sup> that there are more than nine editions be correct, it can be only that of 1517.

From the manuscript copy of the table of contents of the *Cancionero* of 1514 we find that it differs from those of 1511 and 1517 in the following:

Of the devotional songs are wanting 18, 19, 20, 21, that is, all but one of Sazedo's. After 25 comes 25\*; then the long Psalms by Pero Guillen de Segouia (26) are omitted. 36 omitted. After 45 we have 24\*, 32\*, 1\*, 2\*, 27\*, 29\*, 28\*, 26\*, 479, 30\*, 31\*. Then comes 46 and 3\*-23\*, the last of which is the only one preserved in our text.

It then coincides with our text<sup>14</sup> as far as 480 inclusive. 448 is not repeated to judge from the table of contents, but that is not certain. After this the title reads:

Las inuenciones y letras de justadores que son ciento y seys comiençan a ciento y diez y nueve focas y acaban a ciento y veynte et dos con las anadidas estas que siguen,

after which three, 226\*, 225\*, 224\*, are mentioned. As f. cxc of our text is wanting, the whole number of *inuenciones* cannot be ascertained, but it certainly was less than 106, if the number is the same as in the edition of 1517; the title of the 1511 edition has in this case not been changed. In our text the *inuenciones* occupy fs. cxiii-cxviii.

After this come the *glosas de motes* as in our text, and then the *villancicos* up to 673, which is not given. The same order is resumed with 676 and proceeds as far as the end.<sup>15</sup>

The wanting fs. clxxviii and clxxix, to judge

<sup>13</sup> "Tel fut le succès qu'il obtint, qu'on le réimprima coup sur coup à Valence, en 1514, 1517, 1526; à Tol. de, en 1517, 1520, 1526; à Seville en 1527, 1535, 1540; à Anvers, en 1557, 1568, 1573 et 1578." *Le Bibliophile Belge*, T. ii, p. 41. But none of the later writers on the subject seem to know anything of the 1526, 1568 and 1578 editions, or of more than one 1517 edition.

<sup>14</sup> 73 is not given in the table of contents, but was probably incorporated by the copyist in 72, as it is a *respuesta* to the previous one; the same is also the case with 78, 212\*, which are *respuestas*. The wanting *glosa*, 174, is no doubt incorporated in the previous one as the next bears the title: *Otra glosa*; the same is true of 179, 181. After *O desastrada ventura* (232) the copyist gives the title of another poem beginning: *O sierras de Guadalupe*, but this is evidently a mistake being the second line of the preceding. After 465 comes the *glosa de Soria* which in our text is inserted in 117.

<sup>15</sup> The *respuestas* and a few *glosas* are not mentioned.



from the 1514 edition, contained the end of 147\*, 131\*, 142\*, 140\*, 136\*, 151\*, 139\*, 145\*, 146\*, 137\*, 134\*, 149\*, 132\*, 135\*, 144\*, 133\*, 120\*. Then it agrees with our text as far as 162\*, which is not given. It proceeds with 161\* to the end of our text. After this are given *Las Obras de Burlas* that have evidently been cut out of our book.

*Las Obras de Burlas* in the edition of 1514 contain the following numbers: 257\* (*Pleyto del Manto*), 966, 969, 971, 972, 977, 979-981, 985-990, 994, 996-1012, 1015-1020, 1023-1025, 1027-1033, 265\*, 266\*, 259\*, 261\*, 263\*, 262\*, 258\*.

## II.

The *coplas del Bachiller de la Torre* in our text have been copiously corrected in manuscript by a hand probably not much later than the date of printing. In some cases these corrections bring the text in accord with the *coplas* in the *Cancionero de Suñiga*, but frequently they differ from the latter. The variants of the text (A) and of the corrections (M) will be given here, line and stanza of each *copla* being mentioned.

*El triste que mas morir.*

I. 3, A beuir; 5, A porque, M que. II. 3, A la carta, M el papel; 7, A vitoria. III. 1, M ya (señora); 4, M no (entendiendo). IV. 3, M siendo el alma preparada; 5, M tanto. V. 3, A no viniera a lo que vino, M en lo; 4, M ni (me viera); 8, A padeciera. VI. 3, A padecer; 5, M del mundo, y bida (divyso ?); 6, A dixeran; 7, M desapiadada; 10, M la vida (me fue dexada). VII. 2, A crecer; 3, M y bastar; 8, M porque. VIII. 6, A conocer; 8, M dificultosa de aber. IX. 5, M (que) en ? (jamás); 7, A conocido. X. 2, M sin punto de piedad; 4, A tambien; 5, M stricken out; after *las le-das consolaciones* is written in the margin:

todos las saben tomar  
mas en las persecuciones,

thus bringing it more in harmony with the *Estuñiga* text.

## Fin.

3, M sienpre (for *jamás*); 4, A estuuire.

*Esparsa suya* (169)

9, A biuir

*Otras suyas a su amiga* (170).

I. 1, A concedes conocida; 3, A fenezco;

4, M (y pienso) que (ya es venido); 7, A deuas, M deua; 8, A tomaras. II. 2, A fueste matar. III. 2, A padeciesse; 5, A galardón. IV. 2, A que su pensar me terrece; 4, A cessa; 5, A padece, M perece (?); 10, M (no biua) sienpre (muriendo). V. 6, A *yo* left out, M yo, A dudo; 8, M feretro (?) (for *gesto*); 10 M y Achilles.

## Fin.

4, A ciente; 7, A triste de mi; 9, M conmigo (? corrigo); 10, A biuir.

*Otras suyas* (171).

II. 6, A fenecido; 10, A quiero mas descon-suelo, M mi (desconsuelo).

*Otras suyas* (172).

I. 1, A se acrecieta; 4, A parece; 5, A crece; 6, A salga, M sale; 7, A galardón.

## Fin.

3, A salir; 4, A biuir.

*Otras suyas* (203\*).

I. 2, M refieren; 8, A mueve, M (mueve) y. II. 1, M (mis conceptos) y (opinión); 2, M contrastã; 5, M (hallo con forme) a (razón); IV. 3, A merecer; 4, A acrecentar; 8, M a (la embidia). V. 1, M (pero en las partes) de (aque-llos); 3, M que por no ofender la honor; 5, M encubro su disfavor. VIII. 4, M quanto; 5, M ser; 6, A conocido; 9, A mil. IX. 3, A y. X. 1, M (en) un (estraño mal); 2, A gesto; 8, A graueza. XI. 3, A mismo. XII. 1, M (pues) q̄ (no viene); 5, M vos q̄ (señora) quē (tal es-tado); 8, A asegurado.

## Fin.

3, A laoguido (*sic*), M lãguido. 5, A quiē loha passado.

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THE MISRENDERING OF NUMER-  
ALS, PARTICULARLY IN THE  
OLD-ENGLISH VERSION OF  
BEDE'S HISTORY.

IN reading the abstract of the paper "Did King Alfred Translate the *Historia Ecclesiastica*?" presented by Dr. Pearce before the Modern Language Association, Dec. 28, 1892, I noticed that he argues from the misrendering

of certain numerals that the portions where these misrenderings occur must be the work of scholars of inferior learning. In forming this judgment, Dr. Pearce was probably influenced by observing the frequent distortions of numerals in the *Orosius* (cf. Schilling, p. 32) alongside of evident blunders in translation. A closer examination of the cases in the *Bede* makes it certain that they, at least, are not due to ignorance of Latin, but to perfectly natural misreading of the characters used to represent the names of the numerals, just such mistakes as we make to-day.

Dr. Pearce points out three cases of 9 for 8, one of 592 for 582, two of 7 for 8, and one each of 8 for 9, 4 for 7, 12 for 13, and 13 for 11. The numbers used were, of course, the Roman, and we must remember that 5 was  $\text{v}$  or  $\text{u}$ , but that  $\text{u}$  might also stand for  $\text{ii}$ , that is 2 (cf. Wattenbach's *Anleitung*, p. 97), and that 4 might appear as  $\text{iiii}$  or  $\text{iiij}$  or  $\text{uu}$  or  $\text{uy}$  or  $\text{lnl}$  etc., and that 9 was  $\text{iiiiii}$  or  $\text{vuu}$  or  $\text{viu}$  etc. We shall, therefore, expect misreading of numbers, especially if they contain  $\text{u}$ , or  $\text{u}$  or  $\text{x}$  followed by several  $\text{i}$ 's, the mind having to remember not only the number of strokes but also the nature of the preceding character. Expressed in Roman numerals the ten cases in the *Bede* are:—

1	$\text{uuu}$	misread	$\text{uuuu}$
2	$\text{uuu}$	"	$\text{uuuu}$
3	$\text{uuu}$	"	$\text{uuuu}$
4	$\text{uuuu}$	"	$\text{uuu}$
5	$\text{uuu}$	"	$\text{uu}$
6	$\text{uuu}$	"	$\text{uu}$
7	$\text{xiii}$	"	$\text{xii}$
8	$\text{xi}$	"	$\text{xiii}$
9	$\text{dlxxxii}$	"	$\text{dlxxxii}$
10	$\text{uu}$	"	$\text{uuu}$

In other words, in the first seven cases the translator has miscounted by one stroke; in the eighth by two; in the ninth by one character of two strokes; in the tenth case he has made an even more pardonable mistake. The only case that seems stupid is the eighth.

As such slips may occasionally occur to anybody, it is evident that they cannot be used as an argument to prove the presence of different hands in the work of translating the *Bede*.

The mistakes in the *Orosius* present more complicated and even more interesting problems. They reveal different mental tendencies from those betrayed in the *Bede*; for example, inversion:  $\text{vi}$  for  $\text{iv}$  and  $\text{ix}$  for  $\text{xi}$ . The confusion between  $\text{x}$  and  $\text{v}$  is due to the fact that the form of  $\text{v}$  often approached (for example,  $\text{v}$ ) that of  $\text{x}$  (cf. Wattenbach); its frequency may be judged from the German idiom "einem ein  $\text{x}$  für ein  $\text{u}$  ( $\text{v}$ ) machen." The writing  $\text{iiiix}$  for 45 (*Orosius* 78, 2) shows that the translator (or early copyist) did not consider the real value of the numerals but transferred them mechanically, just as we to-day might read  $\text{xxxxv}$  as "four  $\text{x}$ 's (and a)  $\text{v}$ ." This got written "four  $\text{x}$ ," that is  $\text{uuu}$ , and the mind's image of four like characters followed by a different one was satisfied and thus the  $\text{v}$  was lost.

The determination of the characteristic mistakes of a copyist or translator is of great importance: it furnishes a standard by which to judge of the probability of a mistake implied in a conjectured reading; it may also lead to the identification of the work of a writer, or, in such a case as this, of the original Ms. employed by the translator. For example,  $\text{xlv}$  could never have formed the direct basis of  $\text{iiiix}$ ; but  $\text{xxxxv}$  could, as shown above. I shall soon report fully the characteristic mistakes of the copyist of the Lauderdale manuscript of the *Orosius* and have set students at work on other texts.

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#### THE SO-CALLED PROSE VERSION OF GUY OF WARWICK.

In 1889 the late Professor Morley published in vol. iv of the *Carisbrooke Library* a prose romance of *Guy of Warwick*, in the introduction to which he described this version as follows:—

"The next story in our collection is a comic specimen of popular heroics, a tall copy of the widely popular tale of "Guy of Warwick." Its writer towered above common men with eloquence raised high upon the stilts of blank verse that was printed like to prose. Prose has its music, but is always bad when it so runs into successive lines of metre that the artifice is obvious. Such artifice of manner

weakens faith in the sincerity of what it said." "As a metrical romance, 'Guy of Warwick' is as old as the thirteenth century, and has been doubtfully ascribed to a Franciscan friar, Walter of Exeter. The story of Guy is laid in days before the Norman conquest, and associated with the days of King Athelstane and the battle of Brunanburgh. Guy is said to have been the son of Siward, Baron of Wallingford, to have married Felice, only daughter of the Saxon warrior Rohand, to have lived as a hermit after overcoming Colbrand the Dane, and to have died in the year 929. The romance sprang from the life of the twelfth century. In the prose form here given its mediæval spirit is not wholly lost under the fine rhetoric of clothe with which its body is overlaid. The earliest edition of the romance in French prose was printed at Paris in 1525. The earliest edition in English prose was printed by William Copland, who died before 1570."

On reading the romance as edited by Professor Morley one is instantly struck by the rhythm, which is effected not only by the arrangement of words, but also by the use of stops. A large number of sentences and paragraphs may be easily divided off into blank verse. The blank verse so obtained does not conform strictly to the five-accented, ten-syllable type; feminine endings are common, the accent shifts, and there is a freedom of handling that suggests blank verse of late sixteenth century, rather than the more rigid forms before Shakespere. It is after one has admitted with the editor that, as prose, the romance is not agreeable reading, that one turns it into blank verse and examines its metrical qualities, when the marks of good blank verse, noted above, are apparent.

At this point the reader feels surprise that blank verse of this kind should have been written within the lifetime of Copland, and that no further notice has been taken of it. I was therefore prompted to find out, if possible, from the British Museum and the Bodleian Library the exact date of the prose version. Through the kindness of the Librarian of the Bodleian it was learned that that Library had only "a single leaf, corresponding to vv. 10269-10489, ed. Zupitza 1883. [London, W. de Woordt c. 1505];" and "Lhystoire de Guy de vvaruich chevalier d Angleterre [in prose] par Jehan Bonfons, s. a; 4: [before 1550?]. In addition to this there was sent a quotation from Ames

and Herbert *Typog. Antiq.* vol., 1. p. 367.

"Guy Earl of Warwick"

Begins:—Sithen the tyme . . .

Ends:—"Here endeth the booke of the moste victorious prynce, Guy of Warwick. Imprinted at London, in Lothbridge . . . by Wylliam Copland [no date, but between 1548 and 1569] 8o."

The quotation from Ames is short, but it is long enough to show that the language in this edition of Copland is quite different from that in Morley's text. Morley evidently modernized his version throughout, but aside from spelling the beginning and ending of the version described in Ames are also different from the beginning and ending in Morley.

From the British Museum, Dr. Garnett sent the results of a search for a prose version of Guy. He found none. There was an exceedingly imperfect copy of the romance in metre "printed by W. Copland about 1560." Professor Arber added to the negative evidence by finding no entry of a prose version in the Stationer's Register.

The result of the enquiry is plain: where is the 'tall copy' from which Professor Morley took his text? It may have been in one of the many scattered libraries in England, but in any case the source should have been given, otherwise Morley's sentence about Copland's prose version and the facts at hand contradict each other flatly.

In looking for other references to a prose version of *Guy of Warwick* I have met with no better success. Zupitza, in the fourteenth volume of *The Proceedings of the Vienna Academy*, published an article "Zur litteraturgeschichte des Guy von Warwick." I have not been able to get this volume, but from a collateral reference in Tanner's dissertation<sup>1</sup> it seems that the article had to do with M. E. translations from the French. In his edition of the metrical version for the E. E. T. S., Zupitza says nothing about an English prose version.

Before making a careful study of such verse as we may mark off from Morley's text, it

<sup>1</sup> *Die sage von Guy von Warwick*. Heidelberg, Diss. v. A. Tanner, Bönn. 1877. In part v, p. 49 ff. Tanner gives a good list of MSS. and editions; but he makes no mention of an English prose version in print.



real wonder that he did not propagate Sweet's blunder: *scyfel*, sm., 'instigator, god of war,' which refers to the same glosses on which Hall's correct entry: *scyfel*, sf., *scyfele*, wf., 'woman's hood,' is based.<sup>29</sup>

But, in return, he took up Sweet's: *grund-sopa*, wm., 'groundsoap' (a plant), which is another instance of arbitrary explanations. The form of the word as accepted by Sweet is on record in the *Corpus Glossary* (=WW. 11, 32 =Hessels' *Corp. Gl.*, C 186), and glosses there the Latin *cartilago*. The same gloss appears in the *Erfurt Glossary*<sup>30</sup> as *cartilago* gg. *grundsuo*pa, and in *Erf*<sup>2</sup>, not cited by Sweet (=Corp. Gl. Lat., v. 274, 35) as *cartilago grurzapa dicitur rusticæ*. That a plant cannot be meant is evident from the lemma *cartilago*, which in the *Erfurt Glossary* (=Corp. Gl. Lat., v. 349, 45) had been previously interpreted as meaning: *næsgristlæ*, 'nosegristle.' It is natural that we should expect to find a similar interpretation in the gloss at issue. And in fact, the tradition of *Erf*. and *Erf*.<sup>2</sup> point clearly in that direction. I see in *grundsuo*pa, *grurzapa* a corruption of *gnurdsi(l)apa*=*gnur-redsi lapa*; *gnur(re)dsi* I consider to be a past participle noun, formed by means of the suffix *-si* (-se), much in the same manner as *toðonden-se*, 'swelling' (which Hall exhibits as *toðondenre* 'tumore') occurring in the *De Consuetudine Monachorum* (*Anglia*, xiii, 1084), and the word is probably connected with the *knurreds*<sup>31</sup> we find in Stanihurst's *Æneid*, I. 281: 'with steele bunch chayne knob clinged *knurds*<sup>32</sup> and narrolye lincked;' *lapa* is the old form for later *læppa*, as we found *tafel* (*taful*) is for *tæfl*; *cartilago* is then well explained as 'gnarliness (gristliness,)' 'lappet (lobe,)' cf.

<sup>29</sup> Cf. *OET*, 568a.

<sup>30</sup> *Erf*., 312, *OET*, p. 584a=Corpus Gloss. Lat., v. 355, 24.

<sup>31</sup> This is surely connected with *knarred*='knotty'; cf. also *knar*, *knarre*,=gnar, gnarre, gnarl, and German *knorre knaus*=Swiss *knus*; cf. also *cartilago knorsel-bein* quoted by Diefenbach, *Gloss. Lat. Germ.*, from a vocabulary of the 16th century; '*chondrosyndesmos* ist eine verknüpfung der beinen die durch eine *knorspel* geschiehet' (Blancard's *medicinisches Wörterbuch* p. 131, Bern 1710); the large 'gnaurs' or 'burs' met with in elms, etc. (Master's *Veg. Terat.*, p. 347).

<sup>32</sup> Cf. also the game of 'Kibel and Nerspel' at Stixwold mentioned by Alice B. Gomme in *Dictionary of British Folklore*, Vol. 1, p. 298; the 'ner' is according to her a 'ball of maple'; *ibid.*, p. 313, she calls it 'knor,' and p. 421 'mur.'

*Corp. Gloss. Lat.*, v: 493, 61: *cartilago speciem ossi habet non firmitatem ut sunt aures et extremitas costarum*. As to the gg. standing before *grundsuo*pa in the *Erfurt Glossary*, that very likely, means 'grace,'<sup>33</sup> and points to a *condrus*=*χόνδρος* having dropped out, and this 'condrus' may have been the reason for the copyist getting muddled on *gnurred-se*.

If in the preceding instances Hall wrongly followed Sweet, he just as wrongly did not follow him in disregarding (WW. 23, 28) that the latter had clearly pointed out *fæx* as a Latin word; whoever wishes to consider it Anglo-Saxon, must explain it as 'hair,' and not 'dye,' as Hall recklessly does (*fucus* would then mean 'hair-dye'). He also recklessly jots down from WW. 40, 28, *fahame* 'potentum.' Now, Wülker prints *poLentum* which is the same gloss as 42, 19 *pullentum fahame*, that is, 'fine, bolted flour,'<sup>34</sup> and this *fahame* (*faha-me* formed like *blost-me*) is identical with the later *fam* 'foam.' Those who wonder how the word for *foam* may also be used to designate 'fine flour,' will please remember that '*fahame*' comes from *fawjan* 'to winnow, to cleanse' and means then properly 'purification,' that is to say 'putting on the one side the chaff and on the other the flour.'<sup>35</sup> One may aptly compare German '*Ausschuss*,' that may mean either 'scum, trash,' or 'choice selection.'

WW. 129, 39, furnishes Hall with an: *earde-fæt*, sn., 'earthen vessel,' while the fact is that an 'eared' vessel is meant; read therefore '*earede fæt*' as already pointed out by Sievers.

WW. 289, 5, we have *proceris gearufang* which Hall has transferred, not understanding it. The word occurs again in the form *geara-feng*, WW. 183, 2, glossing *peeris*, and *geara-feng*, glossing *arpax*, WW. 107, 8, where there is added *uel lupus*. Now, if we compare *Isid. Orig.*, 20.15: *lupus quod et canicula ferreus*

<sup>33</sup> Cf. *Corp. Gloss. Lat.*, v. 352, 45 (=Epinal-Erf. Gl.) *chorea* gg. *salutatio cum cantilena* (=chorea graece saltatio cum cantilena.)

<sup>34</sup> Cf. WW. 40, 11, *potentum smeodoma*, that is, *sme-godma*, properly 'examination.' *Ahd. Gl.*, 1, 380.25, *polenta melo cleinista*, that is, 'the finest, cleanest flour.'

<sup>35</sup> On a line with that it is when (*Corp. Gloss. Lat.* v, 382, 46 (=Ep. Erf., 823 Sweet) *pullis* (*pollis*) and *Corp. Gloss.*, ed. Hessels, P 541: *pollis* (=pollen-is) appears interpreted by *grytt*, that is, 'grits.'

*arpax qui siquid in puteum decidit, rapit et extrahit unde et nomen accepit: arpax autem dictus quia arripit; arpe* (read *harpein*) *enim grece est rapere*, it becomes clear, that WW. 107, 8 has preserved the true reading and we have only to properly divide, to get at the real thing; namely, *arpax*  $\bar{g}$  (= *græce*)<sup>36</sup> *earafang uel lupus* and this we have also to restore WW. 183, 2, and WW. 289, 5 we have to read *arpax*

$\bar{g}$  *earu-fang*; { *proceris* }  
 { *peeris* } is part of a different gloss that WW. 183, 2 and 289, 5 crowded out the proper word *arpax*; as to *earu-* (*eara-*), on account of Isidor's *ferreus*, one might be inclined to read *earn*<sup>37</sup> representing an *æren*, and it is possible that there were originally two glosses running like this:

*arpe*  $\bar{g}$  *earnfeng* (*earn fang*),

*arpax*  $\bar{g}$  *æren feng*,

and that *arpe* dropped out and then *earn feng* = 'fowlcatcher' got mixed up with *æren feng* = 'brazen (iron) catcher,' 'brazen (iron) hook.'

Another of these puzzling entries is: *scyrft* 'scansio', *OET. Cp.*, 1799. Very likely this *scansio* is *scarsio*, a noun formed from the adjective-participle *scarsus* = *excarsus*, which is the Middle-Latin equivalent for *excerptus*; cf. the gloss of the *Vaticanus Christinæ reginæ* 1048 (sæc. X): *excerpta: escarsa* (Löwe *Coniect. ad gloss. Lat. spect.*, p. 171); *scyrft* is then the noun of *sceorfan*, and of course means 'scarification'. Could Hall not see that WW. 181, 19, *horsa scip* 'ypoganus', must be *horsa scip hippegus nauis* (= *ἵππηγός* = *ἵππαγωγός* Thuc. 6, 42), that is, 'a boat suitable for the transportation of horses?' As to WW. 438, 16: '*honsteorc limpus*' (which again was bodily taken up by Hall), there we have probably another example of the proper word having been crowded out by one originally following; so that we have to read [*e*] *lumbis* [*h*] *onsteorc*<sup>38</sup> 'not strong,' *limpidus* . . . . .

How ready Hall is to take up any word, be it right or wrong, just to increase the number of entries, of that I have already given several instances. Here are others: Wülker (WW.

36 Cf. WW. 171, 11: *infans uel alogos*  $\bar{g}$  *unsprende cild*.

37 *eara-* seems to be a form authenticated by Gothic *ara* and by *here* = ere- in the compound (*h*) *ere-fong* 'ossifragus,' WW. 258, 8; 460, 18.

38 This *hon* may be either *or* or *on* = *un*.

137, 30) exhibits *sirculus uel uirgultum sprauta* and so Hall entered, but without citing his authority, *sprauta*, *wm.*, 'slip, branch;' but Kluge (*Anglia*, viii, p. 450) tells us that the true reading is *spranca*<sup>39</sup> and so appears then by the side of the wrong *sprauta*, also the authentic: *spranca*, *wm.*, 'shoot, slip, branch.' It is exactly so with the entries:

(1) *metesacca*, *wm.*, 'a kind of measure, spoonful?' WW. 126, 35.'

(2) *metesticca*, *wm.*, 'spoonful, WW. 126, 35; A. viii, 450.'

(1) is a reproduction of Wülker's wrong reading, and (2) the authentic form as pointed out by Kluge, *Anglia*, viii, 451. The meaning assigned to *metesticca* by Hall, is a mere guess. As the lemma, *legula*, is a corruption of *regula*, *metesticca* is, of course, 'measure-stick'; cf. German *Maass-stab*. To judge from the preceding, one might expect that he would give Kluge's *kæcewol* (*Anglia*, viii, 449) by the side of *hæcewol* 'exactor AeGl.' (= WW. 111, 9); however, I dare say, he refrained from doing so, as Kluge says he cannot explain this difficult word, but a look into Murray's *New English Dictionary* might have told him that we have to read *kæcepol* = 'catch-poll,' 'tax-gatherer.' But for his mechanical way of proceeding he would also also have seen that what he enters from WW. 276, 25, *supe* (ic) 'sarcio' ought to be *ic siue*<sup>40</sup> = 'I sew.' This confusion, existing between the forms for *p* and *w* accounts also for WW. 201, 35, *cauernamen wrong*, for which we find WW. 182, 14 the correct *cauernam pranga* = German *Pranger*. Hall, however, has only the wrong *wrong* which he failed to understand.

How imperfectly sure Hall is of the knowledge he wishes to impart, becomes apparent from his entry '*sealscyn amaracium*' WW. 351, 30. Under *sealh*, *sm.*, he tells his students that the genitive is *sæles*; now, I should say, it would not have been difficult to recognize this *seales* in the compound *seals-cyn*, especially when he remembered the gloss WW. 267, 35: *amera sealh*; whence it is evident

39 Cf. also *aecerspranca* 'ilex oaksapling?' which Hall cites from Ælfric's *Glossary*, which, however, I have been unable to trace.

40 Cf. *Ahd. Gl.*, ii 242. 1: *resarcio uidursiuui*.



that we have to read *ameracium seals-cyn* 'kind of willow,' but the word *cyn* has tripped him up more than once; witness the following entries:

*accyn*, sn., 'ilex' WW. 430, 6.

*beancynn*, sn., 'chickpea, vetch bean' WW. 205, 3.

*crogcyn*, sn., 'kind of vessel, winejar.' WW. 210, 39.

*deorcynn*, sn., 'race of animals.' Æ.

*hræfcynn*, sn., 'raven-species.' Æ.

*pysecynn*, sn., 'sort of pea.'

*þorcynn*, sn., 'thistle, thorn.'

In every one of these compounds *-cyn* conveys exactly the same meaning; namely, 'a kind of' and so *accyn* is, of course, 'a kind of oak,'<sup>41</sup> as the 'ilex' really is; and so *beancynn* is a 'kind of bean', etc. That the *halsgang*, WW. 190, 32 (= *struma*), is a blunder for *halsgund* we know from Sievers, but nevertheless Hal exhibits: *halsgang*, sm., 'tumour on the neck.'

The Anglo-Saxon equivalent for recompense is according to Hall *widerriht*, but as the gloss on which this entry rests is WW. 118, 12 *hostimentum widerriht uel edlean*, and from *Corpus Gloss. Lat.*, v. 209, 2 we learn that *hostimentum* is the name for the stone that serves as counterbalance for a weight (*hostimentum dicitur lapis quo pondus exæquatur*), we shall have to read *wideruiht*<sup>42</sup> = *wideruiht*,<sup>43</sup> synonymous with *ebnwege* (*æquipensum*) WW. 4, 21; cf. *Corp. Gloss. Lat.*, v. 209, 1: *hostimento equalitat*, that is, *equalitate* = *æqualitate*, *ibid.*, v. 209, 5: *hostit equat adplanat*.

'Within the bounds,' according to Hall's idea, the Anglo-Saxon expresses by *innihle*.

<sup>41</sup> Cf. *Epinal Gloss.*, ed. Sweet, p. 1: A 31 *adilicem genus rubus=roboris*.

<sup>42</sup> Hence read WW. 476, 5: *hostimen tæfnung=uel æfnung for leasung*.

<sup>43</sup> I cannot help thinking that this same preposition *wifer* is hidden in what we read WW. 18, 35: *wudumer*, 'echo' = *wudumaer* 'echo,' WW. 391, 20, The *Erfurt Glossary* (= *Corp. Gloss. Lat.*, v. 357, 19) has for that *echo uuydumer*. Hall, following Sweet, makes that 'a wood-nymph,' but the probabilities are that following the traces of the *Erf. Gloss.*, we have to read *echo uuyfirmer*, *uuyfirmer*, *uuyfirmaer*, that is, 'resounding word,' 'rebounding sound,' 'echo,' that is to say, *wifirmer* stands for an original Latin interpretation like *resultatio vocis*, or something similar. (Cf. German *Widerhall* and *Corpus Gloss. Lat.*, iii, 476, 54: *resultatio ηχῶς*; *Ahd. Gl.*, ii, 153, 10 *echo vox resonabilis*).

If we examine the gloss on the strength of which he makes such a statement, we find that what he has taken for an adverb, is in reality a noun, for there cannot be any doubt, that WW. 450, 21: *municipales innihle beborene* is a corrupt reading, perhaps for *incnihle*, [*in tune*] *be* (= *ge*?) *borene*; cf. WW. 310, 2: *cliens uel clientulus incniht*; 310, 4: *uernaculus inbyrdlingc*; 111, 16: *inquilinus tungebun*.

On the authority of a mere guess of Bosworth, by Wülker there has been assigned the meaning of 'letter carrier' to the word *bædling*, occurring WW. 200, 19 as interpretation of a Latin *cariar*. This *cariar*<sup>44</sup> is evidently identical with the *carier* glossed *leno* we meet with *Corp. Gloss. Lat.*, v. 355, 8 and *canier leno ibid.*, v. 273, 40, with which one may aptly compare *Placidi Gloss.*, ed. Deuerling, p. 27, 17: *carisa uetus lena percallida, unde et in mimo fallaces ancille cata carisia appellantur*. From these glosses it follows that *bædling* must be the equivalent for *leno*, and this is confirmed by such glosses as WW. 423, 32: *impulerit bædt*,<sup>45</sup> a *bædling* is therefore an 'inciter to bæd deeds (profligacy),' a 'procurer.'<sup>46</sup> Cp. *bydel*.

Also a reproduction of a careless remark of Wülker it is, when about *undernmete*, after having learned that it means (1) 'supper,' (2) 'morning or midday meal,' we are told that (3) it may signify 'breakfast,' just as if 'morning meal' and 'breakfast' were not the same thing, and just as if it were not quite plain that in WW. 479, 3: *sub modio undernmete* the reference can not be to 'breakfast.' If Hall had not been so eager to avail himself of a new entry, he would have noticed that Wülker in his note wished to say that *undernmete*

<sup>44</sup> Cf. also WW. 479, 19: *angarizauerit beadaet*; 347, 10: *actus gebæded*; 374, 33: *compellere pact heo gebædde*; 428, 31: *impulsore bædendre*.

<sup>45</sup> This form probably owes its origin to confusion of *s* and *r*; the *s*, having been omitted and later on added above the line, may have been mistakenly placed at the end by a later copyist. The stages of corruption would then be: *carias*, *cariar*, *carier*, *canier*. *Corp. Gl. Lat.*, v. 493, 47 we have this same *carisa* corrupted to *canier* explained by *seductor*, *leno*, *suasor*, and still more corrupted, *ibid.*, v. 493, 48: *canifer seductor*; but a remembrance of the right meaning is preserved in *carissa suba=vafra*, *ibid.*, v. 493, 55.

<sup>46</sup> Cf. also WW. 479, 17: *angarizauerit beadaet*; 347, 10: *actus gebæded*; 374, 33: *compellere pact heo gebædde*; 428, 31: *impulsore bædendre*.



meaning 'breakfast,' can not be the right interpretation of *sub modio*, which is a quotation from Matt. 5, 15, and in fact Wülker (as well as Hall) might have seen that we only need to correct the slight mistake, *undern* for *under*, to set everything right; then we have *sub modio under mete* corresponding to what we read in the *Lindisf. Gosp.*, Matt. 5, 15: *sub modio under mitte (mytte)*, 'under the bushel.' To this same carelessness we owe the entry: *wermēt*, sn., 'man's measure, stature.' Just as if the word was a very common one, Hall cites no authority for it. And yet it is only a guess, based on the corrupt reading of WW. 479, 23: *ad stauram to wermete*, which ought to be *ad staturam to westeme=wæstm* as it refers to Matth. 6, 27. That *wæstm* means also 'figure, form, stature' Hall notes under *wæstm* 6., and it is confirmed by WW. 320, 4: *griffus, fīderfote fugel leone gelic on wæstm and earne gelic on heafde and on fīderum*.

Just as problematic as this *wermēt* seems the entry: *gripu*, sf., 'kettle, caldron,' which Hall took from Leo's dictionary without giving due credit for it. This is the more reprehensible, as the alleged word is based on a single passage in *Salom. and Saturn*. I am inclined to think that the word is identical with the *greoua* which is on record WW. 276, 14; 460, 36 as interpretation for Latin *olla*. Now as the Danish name for such a thing as *olla* 'earthen cooking-pot' is *gryde*, it seems probable that *gripu* as well *greoua* are but corruptions from *gripu greopa*. If *gripu* is all right, it may stand for *grypu* and be a congener of Dialect German *Groppe* 'iron pot.' Nor is there good authority for such an entry as: *leac-leah-tric-trog*, sm. 'lettuce' (Lat. *lactuca*). The wrong explanation Hall owes to Sweet, for which he again gives no credit, and Sweet made up this explanation with utter disregard of the Latin word which *leah-tric* was to explain. The glosses where the word is on record are the following: In the *Epinal* and *Erfurt Gloss.*=*Corp. Gloss. Lat.*, v. 353, 27: *corimbus leactrocas*; in the *Corpus Gloss.*, ed. Hessels, C 656: *corimbus leactrogas*=WW. 14, 35; moreover we have WW. 213, 19: *corimbus cacumen nauis leahrtroh*: WW. 365, 13: *corimbus leactrogas*. By the side of these glosses we have WW. 297, 18: *lactuca leahtric*; WW. 432, 7:

*lactuca puðistel, leahtric*. It seems to me quite plain that the *leahtric* of the last two glosses is simply the Anglicized form of the Latin *lactuca*, and therefore ought to read *leahrtuc*, and so cannot enter the question at issue with the above glosses. Now, of course, one might say that the *leactrocas* (*leac-leahrtrogas*) to be found there is also a blunder for *leahrtocas*, 'lettuce,' and if the word does not seem to conform to the Latin *corimbus*, 'cacumen', that is to be explained in the same way that we have tried to explain several other glosses of a similar description, namely by supposing that *leactrocas*=*leahrtocas, leahrtucas* got into the wrong place and crowded out the true word explanatory of *corimbus*. But then, a lemma for *leahrtocas*, 'lettuce,' would have to be found, beginning with the letter *c* and that, I think, will be hard to do. I imagine, we shall get a more satisfactory explanation of the word when we compare such glosses as WW. 213, 16, 17:

*corimbi i. niti racemi uel botriones<sup>47</sup> uel circuli wingearð hringas uel bergan uel croppas bacce* (read: *uel bacce bergan uel botriones cnoppas*);<sup>48</sup> and WW. 149, 6: *corimbi wingearða hringa*; WW. 149, 3: *capreoli uel ciuciuni uel uncinuli. wingearða hocas þe hi mid bindaþ þæt him nehst bið*; WW. 149, 19: *capreoli wingearða gewind*; WW. 118, 3: *capreoli wingearð bogas* (read -hogas); WW. 201, 30: *capreoli dicti quod capiunt arbores wingearð-hocgas* WW. 183, 3: *uncini hocas*; WW. 289, 11: *uncinos hocas*.

It will then seem not improbable that *leactrogas* is a corruption of *leac-hocgas*; that is

<sup>47</sup> Cp. C. G. L. iv 359, 33 *botriones caprioli*, *ibid.* 314, 35 *botriones latrices* (=trades), *ibid.* 316, 29 *caprioli botrionis latices* (=trades) sunt; iii, 621, 18 *corimbi idest butrione ederae* (=botrognæ hederæ).

<sup>48</sup> It seems to me to be admitting of no doubt that here as well as WW. 3, 21: *acitellum hramsan crop*=271, 5; WW. 135, 24: *tursus, cimia crop*; 149, 13: *cima crop*; 202, 12, *caulon crop*; 205, 12: *cipus* (=cepa s.), *croplec*; 270, 25: *serpulum crop-leac*, the *r* of *crop* ought to be *u* (cf. WW. 434: 30: *lanugo wull cnoppa*); for *cnop-leac* answers exactly to German *Knopf-lauch* (*Knob-lauch*), and *hramsan cnop* would be a Bavarian *Ramsen-knopp*, 'head of garlic;' German *Knospe* contains the same word-element, as it stands for *Knop-se*=*'shoot, bud, eye.'* So Anglo-Saxon *cnop* is a quite adequate rendering of such terms as the above *tursus*=*ὑρσος*, *turio* (for that is the true reading for *cimia* (WW. 135, 24) or *cima* (WW. 149, 13), *caulon* (=καυλιον), for thus we must read in 202, 12.

to say, the glossator who explained *corimbos* by *leac-hocgas* took the word in a wider sense, not limiting it to the runners and tendrils of the wine-plant, but accepting it as expressive of the 'hooks of any climbing or twining plant, as the bean, pea, wood-bine', etc.<sup>49</sup>

As to what we read WW. 213, 19: *corimbos cacumen nauis leahrtroh*, that is probably a corruption of *cacumen nauis t eahtho=t (uel) heahthu*; it may be that in the MS. from which the scribe copied there was preceding a *corimbi t capreoli t uncinuli t leac-hocgas* which contributed to the production of the blunder *leahrtroh* for *t heahthu*. As we read in the *Placidus Glossary* (ed. Deuerling), p. 25, 13 also of a *corimbos<sup>50</sup> aceruus quos rustici ex congerie lapidum faciunt*, some one might be inclined to think that *leahrtroh* stands for *leahhreac* 'stone-rick,' and is interpretative of a crowded out lemma *corimbos aceruus lapidum*, and was misplaced to *corimbos cacumen nauis*, which originally lacked an Anglo-Saxon interpretation. In *lea* we would then have the Anglo-Saxon representative of Old-Saxon *leia* =MHG. *leie*=Greek *λαῖα*. That would seem acceptable enough, as there is a parallel in Platt-Deutsch *Bull* meaning as well 'heap, hillock,' as a cluster of shoots growing from one stem (for example; *Nägelkn-bull*='a cluster of pinks growing from a main stem.') Perhaps WW. 370, 12 *cartilago leaces heafod*, that is, 'head of garlic,' when compared with WW. 213, 19 *corimbos cacumen nauis leahrtroh* and *ibid.* 213, 20 *coriza i. sternutatio cartilagines nebbebraec uel fnora* will furnish us the solution of the riddle: *cartilago* WW. 370, 12 stands evidently for *scordilago*, a derivative of *σκόροδον* or *σκόρδον* 'garlic' (cf. C. G. L. iii, 629, 42 *scurdone idest allius* (= *scordon id est allium*)), formed on the pattern of such words as *salsilago*, *lappago*, *plantago* (see F. T. Cooper, "Wordf." in the *Rom. Sermo. Pleb.* p. 81); the *cartilagines* appearing, WW. 213, 20, undoubtedly does not belong there, as it only disturbs the even tenor of the gloss *coriza*

<sup>49</sup> Cf. *Corpus Gl. Lat.*, ii. 223, 42: *ακρεμῶν cima corymbus* iii. 263, 48: *ακρεμῶν καρφίον surculus, corymbus*.

<sup>50</sup> Unfortunately that is only Deuerling's, however, probable emendation of the corrupt reading of the MSS. *corineos-cormeos*; but there is a Lucilius (*iun. Atn.*, 5) passage where *corimbos* occurs in about the same sense.

(= *κορυζα*) *i. sternutatio nebbebraec uel fnora*; it may well be referred to the preceding gloss, which, I suspect, originally ran thus: *corymbus cacumen nauis uel caput scordilaginis leac-cnop*. As *sc*, *s*, *c*, *t*, and *d*, *t* as well as *p*, *b*, *h* and *n*, *r* are constantly mixed up in these glosses, *leahrtroh* may easily be read *leahcnob*, which developed from original *leaccnop* 'leek-knob,' 'garlic-knob,' and would then be the counterpart to *leaces heafod* WW. 370, 12 cf. 205, 12; 270, 25. A contamination of *cartilago* 'cartilage' with *scordilago* (corrupted to *cartilago*) 'garlic' lies probably also at the root of the above mentioned gloss *cartilago grunzapa* (*grunzopa*, *grundsepa* *grundsopa*). For, as it is also on record in the *Vossianus*, fol. 82 cited by Loewe, *Prodromus Gloss. Lat.* p. 418, a codex that does not contain any Anglo-Saxon interpretations, the view which I advanced above, saying that *grundsepa* stands for a mixture of Greek *chondros* with Anglo-Saxon *gnurredse*, is no longer tenable (cp. my article in the *Am. J. of Phil.* vol. xvii, No. 1, p. 85). As I have shown there, the mysterious *grundsepa* is now designated as Greek, now as rustic Latin. I, therefore, think that the original reading of the gloss was about this way: *cartilago chondrus gracce, caepa dicitur rustice*, which is, as pointed out, contamination of *cartilago* *χόνδρος* and [*s*] *cordilago caepa*. Since *s*, *c*, *e*, *o*, and *e*, *i*, *u* are frequently mixed up, it will become plain, how *caepa* can appear as *sopa* in the *Erfurt Glossary*. Hence it would seem that *grundsepa* has no standing at all in Anglo-Saxon. However that may be, so much is certain, there is no supporting evidence for a *leactroc*, 'lettuce.'

There is another error in: *bepung*, sf. 'deception,' although from the previous entry *bepæcung* 'lenocinium,' which means 'allurement, deception,' the truth should have occurred to him. *Swiðswige*, which he gets from Haupt's *Gl.*, 440: *heroico hexametro swiðswægum mētrum*, he renders 'sweet sounding, melodious.' I should say *swiðswige* can but mean 'deeply silent;' while the adjective represented by that gloss is *swið swige*, that is, 'strongly sounding, sonorous.' Hall does not understand the gloss taken from the same source 'conspiratio' *gecwis*, and so simply transcribes it, and yet he knows that *facen-*

*gecwis* means 'conspiracy.' The latter is taken from Wright-Wülker (although Hall does not say so), 373, 11: *conspiratio facengecwis*, *odde andwyrding*; WW. 512, 9: *conspiratio facengecwis*; 209, 40: *conspicatio* (=conspiratio) i. *conspirago facengecwys*; with these compare WW. 400, 2: *factio facn* (cf. 400, 19: *factio searu*); 400, 1: *factiosam pone facenfullan*; *gecwis*, I dare say, is a noun, formed from the root *cweð- cwið-*, in the same manner as *æss* from *æt-ti, sæs* (WW. 51, 31) from *sæt-ti, hæs* from *hat-ti*,<sup>52</sup> and means 'oral compact,' which is, true enough, an indifferent rendering of 'conspiratio,' but will do, if the underhandedness of the plot is not to be emphasized; if it is to be, then of course, *facengecwis* is the more appropriate word.

With the following example, quite characteristic of Hall's method, this article may be closed.

After the verb *hentan* we find this remarkable entry:

'*hente* in phrase *be feore hente*, ON PAIN OF DEATH(!).' The 'phrase' occurs in the following passage of Ælfric's *Lives of Saints* (EETS), vol. ii, p. 490 (xxxiii, 47): *Ac færllice ymbe ðreo nihte sende se casere his bydelas and bead þæt man swiðe georne scolde cepan cristenra manna and gehwa þær he mihte heora be feore hente*. The English translation opposite the text reads thus: 'But, suddenly, in about three days, the emperor sent his heralds and commanded that men should watch the Christian men very zealously and that each man should seize them, wherever he could, *on pain of death*.' Evidently Hall did not see that the translator's 'should seize them' stands for *heora* --- *hente* and *on pain of death* for *be feore*, = German *beim Leben*, but as on '*pain of death*' happens to occupy the same place in the translation that *be feore hente* occupies in the text, he rashly concludes that *be feore hente* is a phrase meaning *on pain of death*!

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#### AN INEDITED DOCUMENT CONCERNING CHAUCER'S FIRST ITALIAN JOURNEY.

WHILE talking last summer with Dr. Furnivall

<sup>51</sup> *Liber Scintillarum*, 107, 8.

<sup>52</sup> Cf. Kluge, *Nominale Stammbildungslehre*, §128.

about Chaucer's first Italian journey, I got the welcome information that there were unpublished accounts concerning this journey in the Record Office, and the sound advice to search for them there. My hopes of a "find" were much reduced at learning that Prof. Skeat not only knew of the existence of the entry in question (vid. *Oxford Chaucer*, i, xxiv, note 67), but also knew in general its contents, so that when a curiosity to see the document, that would not down, led me to the Record Office I could but think that,

"... I come after, glening here and there"

with rather less than a gleaner's chance. To my surprise and gratification the 'glening' turned out to be better than the harvest, for the roll contained the exact dates of Chaucer's first Italian journey, and his total absence reckoned out in days: one hundred and seventy-four, or six instead of the eleven months we have usually given him. I have already pointed out in *The Nation* of Oct. 8th, the change in the Chronology of Chaucer's "Italian Period" that these newly established dates appear to necessitate—in brief that the Italian period should be dated from the second Italian journey of 1378 rather than from the first—so that I am free now to print the document with only such comment as may serve to make its meaning clear.

The "Compotus" is found in the Roll of Foreign Accounts 42-51 Edw. iii fol. 41. I print it from a careful copy made for me by Mrs. M. B. Hutchinson at the Record Office, corrected in one or two instances from my own rough copy. Without the generous aid of Dr. Gross of Harvard, I should hardly have ventured to publish the document with its to me unfamiliar Latinity. He cleared up the meaning for me at many points. Blunders in the text, I trust not too many, are all my own, for he had no opportunity of revising the text as a whole. Fortunately the readings in the passages which concern Chaucer chronology are unambiguous. The document is here reprinted textually with no additions except punctuation. Letters represented by marks of contraction are printed in italic.

Compotus Galfridi Chaucer scutiferi de recipiendis vadiis & expensis per ipsum in

servicio Regis nuper factis, proficiendo<sup>1</sup> in negocijs Regis versus partes Iannue & Florencie anno xlvij<sup>o</sup>, per breuem Regis de priuato sigillo datum xj<sup>o</sup> die Nouembris eodem anno, Thesaurario Baronibus & Camerario huius scaccarij directum, irreptum in memorandis de termino sancti michelis anno xlvij<sup>o</sup>; per quod breuem Rex mandauit eisdem Thesaurario & Baronibus, quod computent cum predicto Galfrido, per sacramentum suum, de quodam viagio per ipsum nuper facto in servicio Regis versus partes Iannue & Florencie pro quibusdam secretis negocijs Regis; allocando prefato Galfrido pro toto dicto viagio, a die quo iter suum arripuit de London usque ad suum redire ibidem, talia vadia per diem qualia aliis scutiferis eiusdem status similiter eundo in nuncio Regis ante hec tempora allocata fuerunt; vna cum custubus rationabilibus pro suis passagio & repassagio maris ac de nuncijs que ipse fieri fecit, certificando Regem de negocijs supradictis. Et de eo quod per compotum illum eidem Galfrido rationabiliter deberi inuenerunt prefati Thesaurarius & Camerarius ipsum Galfridum solutionem de Thesauo Regis habere faciunt.

Recepta. Idem reddit compotum de lxvj. li. xij. s. iij. d. receptis de Thesaurario & Camerario ad Receptam<sup>2</sup> scaccarij primo die Decembris termino michelis anno xlvij<sup>o</sup> per manus proprias, super expensis ipsius Galfridi missi in secretis negocijs Regis versus partes transmarinas, sicut continetur in pelle memorandorum<sup>3</sup> ad eandem Receptam de eisdem termino & anno ac eciam in quadam cedula de particulis, quam liberauit in The-

<sup>1</sup> Proficiendo: My copyist, probably failing to note a mark of contraction, reads here, as below in the section of *Expensa*, proficiendo. I follow in both instances my own copy, for *proficiendo* . . . versus partes, etc., appears to me meaningless. Possibly the better reading is *proficiendo*, frequent in *Fœdera* and occurring in Nicolas, Note F, in an entry concerning this journey.

<sup>2</sup> The "Recepta" is the technical term for the minor branch of the treasury, the Treasury of Receipt.

<sup>3</sup> Dr. Gross suggests, in *pelle memoratoris*, "in the book of the record, or minute, clerk." I have chosen the alternative reading, the form of the contraction admits of either, chiefly because official titles are consistently capitalized in the document, while there is no capital here. I had in mind also "in memorandis" vid. supra.

sauro; Et de xxxij li., in pretio ccxx flor. pretio cuiuslibet flor. iij. s., receptis de Jakes de Prouan milite, xxij<sup>o</sup> die marcij anno xlvij<sup>o</sup>, super expensis predictis sicut continetur ibidem.

Summa Recepta iij. xix. li [=99] xij. s. iij. d.

Expensa. Idem computat, in vadiis suis proficiendo in dictis negocijs Regis a predicto primo die Decembris anno xlvj<sup>o</sup> finiente, quo die iter suum arripuit de London, versus partes predictas, vsque xxij<sup>m</sup> diem Maij proximum sequentem quo die rediit London per clxxiij dies, scilicet, eundo, morando & redeundo vtroque die computato, caperes per diem xij. s. iij. d.—cxvj li. per breuem predictum Regis, sicut continetur in dicta cedula de particulis; Et in passagio & repassagio suo, hominum & equorum suorum, xxx. s. per idem breuem Regis, sicut continetur ibidem. Et solutis tribus nuncijs Regem de dictis negocijs suis per diuersas vices certificantibus—vij li. x. s. per idem breuem Regis sicut continetur ibidem.

Summa expensa—cxv li.

Et hec superplus xxv li. vj s. viij<sup>d</sup>—De quibus habiturus est<sup>6</sup> solutionem vel satisfactionem, aliunde pretextu breuis Regis de priuato sigillo annotati supra, in titulo huius compoti. Quod quidem breuem xv<sup>o</sup> die Nouembris anno xlvij<sup>o</sup> Regis Edwardi tercij liberauit Thesaurario & Camerario ad Receptam scaccarij.

To follow all the transactions involved in this payment of some twenty-five pounds sterling would be interesting to the student of the English Treasury. The student of Chaucer will be content to get the gist of the document.

<sup>4</sup> Chaucer's colleague on the Genoese mission. With them was associated also Johannes de Mari, a Genoese citizen. See their commission in Rymer's *Fœdera*, vol. iii, p. 964.

<sup>5</sup> *Capere* construed with *computat*—"reckons to get," or perhaps, "puts in a bill for" seems awkward, but I can make no other construction out of it. The general meaning is plain enough.

<sup>6</sup> My copyist reads *habiturus*, which leaves a sentence, bad enough at best, apparently without construction. I read *habiturus* from my own copy.

The whole document is the treasurer's voucher for a payment made to Chaucer in full, for the balance due him on account of the Italian journey.

The first paragraph states that Chaucer, having gone to Genoa and Florence in the year 1373 on the king's business, with the pay of an esquire of his rank on similar service, renders an account, upon oath, for his pay and expenses; and that the Treasurer and Chamberlain pay him by warrant of a letter of the king's privy seal, dated Nov. 11th., 1373.

The paragraph following accounts for the money Chaucer has received (*Recepta*): on the first day of December, 1372, £66, 13s. 4d. on the 23rd day of March, 1373, from his colleague Jakes de Prouan 'milite,' £33; in all £99, 13s. 4d.

His claim against the treasury is for 13s. 4d. a day, which appears to include wages and expenses, from the 1st day of December, 1372, to the 23rd day of May, 1373, that is for one hundred and seventy-four days including the day of departure from, and the day of return to, London. This personal account amounts to £116. Minor items such as 30s. for both trips over the Channel and £7, 10s. for three posts to the King, carry the sum total of expenses to £125.

In the final paragraph it is stated that payment is to be made to Chaucer of the balance of £25, 6s. 8d. by warrant of the King's letter, above mentioned, which Chaucer delivered to the Treasurer and Chamberlain at the Treasury of Receipt, Nov. 15th, 1373. The *Life* by Sir Harris Nicolas, Note E, contains the Record of the payment of this sum from the Issue Rolls, Feb. 4th, 1374.

The first Italian journey then lasted from Dec. 1st, 1372, to May 23rd, 1373, a little less than six months. To estimate fairly the probable influence of this journey upon Chaucer the poet, we must endeavor to determine the length of his actual stay in Italy, deducting the time spent *en route*. A rough estimate of two months<sup>7</sup> for the journey each way is not likely to be far out. In fact the sum received

<sup>7</sup> I find in *Information for Pilgrims*, ed. E. Gordon Duff, that the pilgrim itineraries indicate fifty-two days' journeys from Calais to Milan, and sixteen more from Milan to Florence. Of course Chaucer as a King's messenger traveled

from his colleague Jakes de Prouan, precisely two months before his arrival in London, is likely to have been paid towards the expenses of the return journey, and immediately before its beginning. We may be sure that he could not have reached Genoa much before Feb. 1st, 1372, and that he must have left Italy before the end of March the same year. Of his movements in Italy we know only that he went to Florence. Assuming that he went thither from Genoa and returned to Genoa—a reasonable supposition, for he met his colleague on the Genoese mission<sup>8</sup> Mar. 23rd—we must add to the time actually given to traveling at least twenty days. This leaves of his one hundred and seventy-four days, roughly thirty-four for doing the King's business, and seeking his own pleasure, except so far as it was incidental to the journey. We know that the purpose of the Genoese mission was chiefly the concession of certain commercial privileges in England to Genoese merchants. Chaucer's service *in secretis negocijs regis* can hardly have been this Genoese matter. Of the nature of his service it only appears that he went *in nuncio regis*, and dispatched three posts to the King. It is perhaps a legitimate inference that he was merely a bearer of important papers, or a special messenger. Can some student of history tell us what this Florentine business is likely to have been?

It would be a pleasure, passing these dry facts, to reconstruct for ourselves Chaucer's *Italienische Reise*, as he lived it and enjoyed it. Unfortunately this pleasure is denied us for he has left no word that expresses directly or indirectly the effect upon him of this first visit to Italy. After the second Italian journey of 1378 the case is far different, and this journey, as I have elsewhere tried to prove, is somewhat faster than the average pilgrim, but no living man, pilgrim or messenger, made fifty days' journeys on horseback consecutively. Sixty days from London to Genoa is likely to be under rather than over the time actually taken for the journey.

<sup>8</sup> The commission (vid. *Fæd.*, vol. iii, p. 964) states that of the three representatives of the King, two, of whom Johannes de Mari should be one, should have the powers of special commissioners to Genoa. We know that Chaucer was detached for at least a third of his time in Italy on the Florentine business. Probably then, Jakes de Prouan was the other Genoese commissioner and Chaucer's meeting with him Mar. 23rd., 1373, is likely to have been at Genoa.

the true beginning of his "Italian Period." At another time I may discuss the probability of the visit to Petrarch, in view of this new date for the first Italian journey. In this paper I have preferred to deal with facts of Chaucer's biography rather than with theories however probable.

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### GERMAN LEXICOLOGY.

*Flügel-Schmidt-Tanger: Wörterbuch der Englischen und Deutschen Sprache für Hand- und Schulgebrauch.* Unter besonderer Benutzung von Dr. F. Flügel's Allgemeinem Englisch-Deutschem und Deutsch-Englischem Wörterbuch bearbeitet von Prof. Dr. Im. Schmidt und Dr. G. Tanger. In two Parts. Part I: English-German. 8vo, pp. x, 968; Part II: German-English. 8vo, pp. ix, 1006. Braunschweig: G. Westermann, 1896. (New York: Lemcke & Büchner.) Both parts together \$4.50, the G.-E. part alone \$2.60.

THE work is intended to fill a gap between the large works of Lucas, Flügel and Muret and the small fry whose name is legion. It contains by a rough estimate 20% more words than Whitney's or Cassell-Heath's. The large and readable type, the open page with three wide columns, should commend it to all who are ruining their eyesight by using the small cheap English and American Dictionaries, printed in what Germans aptly call *Augenpulver*. But ungrateful, as it may seem, we must say the book is too heavy and bulky for a school and hand lexicon; and in the matter of type the absence of italics is an annoying blemish. Under *Abtreiben* (the noun), for instance, is found "law, prolicide." See also *Abfahrt*. All the English in an article that is not strictly translation should have been in italics.

The authors acknowledge their indebtedness to Lucas, the large Flügel, the Cassell-Heath, Eger's *Technologisches Wörterbuch* and Eitzen's *Wörterbuch der Handelssprache*. There is a discrepancy in the statements as to authorship and indebtedness made by the authors themselves and by Messrs. Lemcke &

Büchner. The latter say: "Professor F. Flügel who edited this new edition in conjunction with Schmidt and Tanger has now completed the long expected smaller edition in two volumes, etc." The authors say,

"From a look only at the top-line of the title-page, or at the names on the back of the present dictionary, the reader might easily be led to imagine that it is a triumvirate of authors who share among them the responsibility for its publication. To prevent any such error, which is only too likely to occur, we state expressly that the two undersigned alone are to be held responsible as authors of this work. The name of Dr. F. Flügel occupying so prominent a position on the title-page, is in compliance with an urgent request of the publisher (to which that scholar gave his consent) arising from previous stipulations."

Flügel's *Universal Dictionary* is a great work in every way, and Schmidt and Tanger need not be so anxious to claim that Flügel's E.-G. part has been rather their starting-point than their basis, and that their own G.-E. part is an entirely independent work. To have made a smaller Flügel of the right kind would have been a great merit and no mean test of good judgment in the selection of the proper material, which is by no means apparent in their E.-G. part. Its system of indicating English pronunciation is more complicated than Flügel's. The long lines over *oo*, *ee*, *oi*, *ou*, *ow* confuse the eye. Look, for instance, at *boyhood*, *bowelless*, *botryoidal*. The family names have been taken up liberally, for instance, O'Neal, O'Neill, Hughes, Wilkes, Outram. Gladstone is naïvely called *Staatsmann*. Such Latin phrases as *quo animo*, *quo ad hoc*, *quod est demonstrandum* and *faciendum*, *J. H. S.* are explained. Now would anybody look for these or for Fr. *huissier*, It. *giusto terza rima* in an E.-G. dictionary?

Slang is liberally introduced in both parts. We do not object to it. Slang is an important and difficult feature of any language. But the following under 'urinal' goes too far: *urinal of the planets*, *hum. Irland (wegen des vielen Regens)*.

The selection of words for the G.-E. part is more judicious. Foreign words, proper names and colloquialisms are generously admitted. The German slang is not regularly marked as such. Non-Germans need to be told that



*aushunzen, aufkratzen* (3), *anschnauzen, anranzen* are at least colloquialisms, if not slang. The editors have been commendably careful to be "up to date." *Fernsprecher* and its compounds, *Ausflügler*, the new official *Fahrkarte* and *Abteil, umsteigen* are neither in Lucas nor in Flügel. It is interesting to see how even common words will escape the dictionaries: *ausfällig* (= *grob*) is not in Grimm nor in any G.-E. dictionary. There is one quotation in Sanders, one in Heyne. Yet it may be found in Leander's *Träumereien*, and it is a common word in the spoken language.

The grouping of the meanings of a word and of the illustrations and idioms under each meaning is excellent, but is no advance upon Flügel who was the first to bring order out of such a chaos as is found in Lucas and even in small dictionaries. Under *aushalten* it is surprising to find 'keep (a mistress)' given as its first meaning. Can this be due to Heyne? The prepositions are very difficult to treat. We have carefully examined *an, auf, aus* and do not find that Schmidt and Tanger have gotten much beyond the old-fashioned enumeration of illustrations and idioms. Paul's and perhaps also Heyne's dictionaries came out too late to be of use.

Etymology, it is claimed, would have been out of place in such a work. This will not be admitted by everybody. A little etymology and considerable derivation would be of much aid in analysing compounds and derivatives. Whitney's dictionary does something in this way, but gives too much Old English.

From a sense of duty toward an English-speaking public which has yet its German to learn, we must emphasize the fact, that this dictionary was not intended for them, but for Germans, and that their wants are not well attended to. In this respect it is a serious step backward from Lucas, Flügel, Cassell-Heath and Whitney. Americans and Englishmen do not need to be told—neither need Germans, for that matter—that Hughes and O'Neal are family names, and that Gladstone is an English statesman. The whole G.-E. part also is written with a view to the needs of Germans studying English. The following points are mentioned to prove this statement: (1) There are whole articles entirely in Ger-

man; for instance, *mitmüssen* except the abbreviations 'sep.' and 'i.'; *ans aufs.* (2) Such superfluous hints are given as that 'indications' is a plural, see *Anflug*; that 'conduct' is a singular, see *Antecedenzen*. (3) The articles are overloaded with English meanings, German explanations and synonyms. See, for instance, *anzetteln, Arzt, ausgezeichnet, Ausdruck, aufmachen, ankommen, Ankauf, allmählich*. It looks sometimes as if a string of English synonyms from Roget's *Thesaurus* had been copied, a book which the authors found very useful, as they admit. Under *Ausflucht* the following translations are given for *eine elende Ausflucht*, "a miserable (shuffling, paltry, poor, empty, or lame) excuse (or plea), a shuffle, a blank come-off." The following is the article *anreden*,

"sep. t. (*allg.*) to speak to, to address; (*indem man auf der Strasse an jemand herantritt*) to accost; (*eine Ansprache an eine Menge halten*) to harangue; *mit (einem Titel)*—, to title, to call."

Compare this with the small Longmans and the large Flügel and it will be found that the article is incomplete. *Ausgraben* has an article that is overloaded with English meanings and yet incomplete.

There is no desire on our part to belittle this work, but we must insist that it is not, and was not intended to be, a work for speakers of English who have not already acquired a great deal of German. Both the E.-G. and the G.-E. parts of a dictionary intended for Englishmen and Americans call for methods and matter which would be entirely out of place in a dictionary intended for Germans, and this so-called smaller Flügel falls seriously short of this principle.

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## GOETHE.

*Goethe* von KARL HEINEMANN. Leipzig: 1896.

Verlag von E. A. Seemann. 2 vols., 8vo, pp. xi, 480; vii, 448. With many Illustrations.

THE inadequacy of the older Goethe biographies for present needs has been keenly felt in Germany, so that several attempts have of late been made to write a biography which should be popular, and yet thoroughly scholarly



and appreciative of the greatness of the man and his works. The difficulty of such a task is very great, as all know who have followed at all the critical activity of the Goethe scholars during the past few decades. It seems that almost all the valuable general works on Goethe of the past twenty-five or thirty years have aimed to appeal rather to scholars than to the general public. Profound studies of Goethe's genius and personality like those of Schöll, Hehn, or Otto Harnack can certainly not be intended for the uninitiated reader. On the other hand, the popular works that have appeared within the last few years are, with the exception of Grimm's lectures on Goethe, either intolerably dry and pedantic, or dangerously superficial.

Two biographies have finally appeared which will doubtless make Goethe better known and appreciated throughout the world. We refer to those by Richard M. Meyer and Karl Heinemann. Fortunately these two works to a large degree supplement each other. Meyer's chief aim is to popularize and, as far as possible, to summarize the best critical scholarship on Goethe's thought and poetry. He touches upon the facts of Goethe's life only in so far as they are absolutely necessary for understanding a discussion of the poet's works. He thus assumes, on the part of the general public, a knowledge of Goethe which, in our opinion, hardly exists.

Heinemann has a decidedly more popular aim. He writes distinctly for the beginner in the study of Goethe. His main intention is to inspire the reader with the personality of the poet and, therefore, he dwells only upon such of Goethe's works as are the clearest and most immediate expression of his personality. The main stress of the book is laid upon the environment of Goethe and its influence upon the character and genius of the poet. In so doing, Heinemann merely carries out Goethe's own idea expressed to Eckermann in 1825.

"People talk forever of originality, but what does it all mean! As soon as we are born, the world begins to operate upon us and continues to do so to the end. And everywhere, what can we call especially our own, except energy, strength and will? *If I should declare to what extent I am indebted to great predecessors and contemporaries, not much would be left.*"

Accordingly, Heinemann presents to us a series of literary portraits of all the men and women who in any way reacted upon Goethe. The material which he gives us is by no means new, but it is entirely reliable. He generalizes with excellent judgment, and sketches with much force and clearness important literary movements. Especially strong are, for instance, his portraiture of Herder, and his sketch of the Storm-and-Stress movement. The full, and yet very careful and concise presentation of literary and biographical facts offered by Heinemann, will make the book particularly useful to American students who wish to obtain a general comprehensive view of the life and times of Goethe.

The book contains, besides, several hundred well-executed pictures of Goethe's friends and acquaintances, and of the various interesting places of his abode. Very suggestive are the numerous portraits of Goethe himself, which, in their wise arrangement, give us some idea of the spell that his personality exercised upon all who knew him. The book is written in so fluent and clear a style that it holds the interest of the reader to the very end. We are never made to feel the very extensive and solid learning which is at the author's command. In short, Heinemann's biography will do much toward making the real Goethe better known to the world at large, and should certainly supplant the very unreliable biography of Lewes and the lifeless work of Düntzer.

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#### ORIGIN OF ITALIAN POETRY.

*La Poesia Siciliana Sotto Gli Svevi*, da G. A. CESAREO. Catania: 1894. 8vo, pp. xi, 412.

DURING the past year quite a number of publications have appeared, having for their subject the question of the origin of Italian vernacular poetry in Sicily. The most pretentious of these publications is that of Cesareo; his book is replete with suggestive ideas which serve to render a perusal of it as inviting as that of many productions of less scholarly import. Notwithstanding this, however, his work is disappointing in one particular. He devotes two thirds of his treatise to

an endeavor to disprove the different theories of foreign influence on the Sicilian school; in the last part of the book, then, we naturally expect to find strong arguments adduced in favor of the native origin of the school, but such is not the case, and the effect left on the mind of the reader at the conclusion is that something is lacking,—that a large portico has been constructed, out of all proportion to the small edifice behind it.

The title itself is significant; the author's investigations do not include any literary manifestation of a date later than the battle of Benevento,—thus we see that while the division by Dante of early Italian poetry into two schools—the Sicilian and the “*dolce stil nuovo*”—suffices to recall the two most prominent features of this poetry, the distinction does not satisfy the critical spirit of the modern specialist. I believe the latter is in the right, however; surely neither the form nor the content of the school of Frederick the Second remained the same when transplanted into Tuscany, and many stages of transition may be marked between the manner of Giacomo da Lentini and that of Guittone d'Arezzo. Cesareo appreciates this fact and expresses a wish that some one will study “*la poesia toscana di transizione*” (p. 305).

The entire work is divided into three chapters: Chap. i, I Poeti (pp. 1-64); Chap. ii, La Lingua (pp. 65-241); Chap. iii, La Poesia (pp. 243-412).

In chapter i (The Poets), the author shows that in the last years of the twelfth century the Sicilian court was so favored as to be the scene of a rivalry between Arabic and Latin poetry; the former yields before the victorious Roman idiom which, in turn, loses its popularity when the new vulgar Sicilian (the object of investigation in our present volume) manifests itself. Cesareo does not advance more than ten pages in his first chapter before he pronounces himself upon one of the several striking points of his book: he does not assign to Provençal literature the influence upon the Sicilian school which the former has always been supposed to have exercised. No trustworthy record exists of a native Provençal poet who lived at the Sicilian court, or of a Sicilian poet who wrote in Provençal; our

author does not venture to deny that Provençal poetry was known in Sicily, and that *langue-d'oc* bards passed more or less time in that region; but this fact does not cause him to waver in his position. He attempts to demonstrate that Sicilian vernacular poetry had received its vital impulse before Frederick the Second ascended the throne of the empire, and before Provençal influence could have insinuated itself; the first proof of this assumption is indirect, the second direct. The writer intimates that life in Sicily was entirely different from that of other parts of Italy and that a poet from southern France would probably have found little congeniality there.

The oldest Sicilian *canzone* for which an approximate date may be posited is one that, judging from internal evidence, must be of the year 1205. We cannot conceive that this attempt of Giacomo da Lentini was the first essay of the Sicilian school; on the contrary, the composition presupposes a long period of preparation of the popular speech for artistic expression. Now Frederick's influence was not potent previous to 1220,—an epoch when the school had long since completed its initiatory stages—after this date the Emperor, learned and brave, a lover of every science and liberal art, a master of languages and literatures, gratefully takes under his protection the pioneers who had dignified the dialect of his favorite domain, and the popular becomes a court school.

Cesareo devotes the greater part (pp. 25-64) of his initial chapter to short sketches of the lives of twenty-four poets; the information possessed on the career of most of these men is limited. Accompanying each biography we find an enumeration of the *canzoni* that belong to each given author, and also an indication of the manuscripts in which these *canzoni* are preserved. In this section of his book we note again a new departure in our investigator's method. He proposes that a line shall be drawn between what he considers two generations of Sicilian poets,—that of the time of Frederick and that of the time of Manfred. We are prepared to appreciate the importance which Cesareo evidently designs to attach to this division only when we have followed him considerably further in his ex-

position. On p. 205, for example, we observe that, in upholding the popular Sicilian as opposed to the Provençal origin of the school, he criticises Gaspary for his failure to distinguish between the two generations; our writer asserts that the second family of poets was far more infused with the spirit of the literature of France than was the first, and that Provençalisms in the second prove nothing with regard to the poetic antecedents of members of the earlier race.

The opening chapter is closed by another novel point of view to be added to those already mentioned: The old text, *Le Ciento Novelle Antike*, while possessing a recognized linguistic value as one of the earliest specimens of Italian prose, is often consulted also for its incidental references to historical events, and, in lieu of other records, the testimony of this monument is as a rule accepted. Now in the twenty-eighth *novella* of this collection the writer says:

"Lo Imperadore Federigho fue nobilissimo singnore, . . . et chi avea alchuna speziale bontade, a llui veniano: trovatori, sonatori, belli parlatori . . . et d'ogni maniera genti."

So far as I know, every one up to the present who has interested himself in the matter has taken it for granted that the "trovatori" here referred to were Provençals; Cesareo, however, does not interpret the word in this manner; he inclines to the belief that these "trovatori" represent the Sicilian poets themselves.

Chapter ii, devoted to a study of the language of the Sicilian poets, is a masterly piece of work; it indicates on the part of the author not only a knowledge and appreciation of the philological researches of previous students of the Sicilian dialect but also a practical command of the varieties of speech employed at present in southern Italy. After occupying about twenty pages with reviews of the important controversies which, from the time of Dante till our own day, have cast mingled light and shade on the questions that arise concerning the language of the Sicilian school, Cesareo enters upon his own investigation of the problem. He has the advantage of a knowledge of several texts unknown or inaccessible to Gaspary. We note in this connec-

tion a methodical consideration of the phenomena of phonology, morphology and syntax treated in the order here mentioned. The author does not believe that a copyist has arbitrarily transformed all the original rhymes of these early poets, neither will he admit that the latter had faulty conceptions of rhythm (a suspicion first expressed by Celso Cittadini and sustained in our own day by Monaci). On the contrary, the fact that, to correct form, one codex restores a rhyme rendered imperfectly in another manuscript indicates that originally all, or nearly all, the rhymes were faultless. Gaspary has posited the assertion that if we were to translate the poems as we now know them into the Sicilian dialect, some rhymes would be destroyed; Cesareo allots little weight to this idea since (he says) the old language was characterized by certain forms which have not been preserved in the modern, and the Sicilians, in order to enrich their native dialect, may have borrowed vocables from other districts or refashioned their own words on the model of the Latin.

This study of the Sicilian idiom (thus considered by itself) having been concluded, the author now faces the question of the influence of the Provençal language on the Sicilian. Gaspary treated as Provençalisms in the Sicilian poems all words that could be explained only by the laws of Provençal phonology and not by those governing the formation of Italian speech-elements. This method certainly furnished a safe norm and Cesareo does not essay to controvert it; he does, however, attempt to reduce the number of words which may rightfully be supposed to be Provençal. At this point of the investigation the writer proffers two statements which do not correspond to the general scholarly character of his treatment of his subject and which, in my opinion, render him but meagre support in his attempts to annul the theory that Provençal influence was a strong factor in the development of the Sicilian school. He grants that numbers of Provençal words had found their way into the Sicilian dialect as a natural consequence of the political and commercial relations which bound Sicily and Southern France; but, he ventures to assert, this ex-

change may have occurred before the action of any literary influence of the latter country upon the former. Sicilian poets writing at a date posterior to this extensive introduction of Provençal words, may have adopted these words from the living speech of the people at the same time that they appropriated indigenous forms, but with an entire lack of consciousness of their Provençal origin. Evidently, there is no way of establishing his position on this point, so Cesareo simply repeats his suggestion five times on as many pages (207-211). Since such repetition does not warrant any conclusion, he is naturally impelled to seek refuge in a general remark to the effect that it is impossible to arrive at an assured judgment when we consider the present transitory stage of the whole problem. Every day new texts (examples of which he fails to specify) are being discovered; these often make evident that words and locutions in a given speech-district were borrowed exclusive of any literary influence; the science of the history of our dialects is not yet sufficiently advanced to enable us to distinguish with precision native and foreign elements; as a matter of fact, we do not know what the actual state of the Sicilian dialect may have been during the first years of the thirteenth century!

After this digression on Provençal influence the author makes an interesting résumé of the results of his investigations on the language of the poems; his first table (pp. 212-214) concerns the vowels, the second (pp. 214-215) the consonants and morphology. His summary, in brief, is the following: In the forty Sicilian poems recorded in the codices known at present, there are about a hundred rhymes and more than six hundred words which are essentially Sicilian; therefore, one may infer that there existed an extensive dialect basis for the language of the first poets of the school. This statement Cesareo strengthens by a negative argument: it has been said repeatedly that all the poets of the Sicilian school availed themselves of a common language that was not the idiom of any one particular territory, but constructed with the aid of several prominent early dialects among which the Tuscan predominated. In order to ascertain if such was the case, Cesareo

searches for Tuscan rhymes in Sicilian verses; these compositions do reveal rhymes foreign to Sicilian, but they are readily explicable as due to imitation of the Latin. We are uncritical in supposing that the members of the school—learned clerks, judges, doctors and notaries—copied the Tuscan, unless the especial Tuscan vowel differed from the Latin with which the poets were familiar. Cesareo argues finally (p. 225) that in these forty poems,—after subtracting forms common to Sicily and Tuscany, after noting their passage through several generations of amanuenses intent upon Tuscanizing them—there are three codices which do preserve one hundred rhymes and six hundred words and locutions which are strictly Sicilian. Of these words not one has been conclusively proved to be imported from dialects other than those of the neighboring South. Therefore, it must be evident that the old Sicilian bards wrote in Sicilian—"siciliano illustre; siciliano latineggiante e un po' provenzaleggiante; siciliano aulico, curiale, cardinale; siciliano elegante e letterario quanto si vuole; ma siciliano."

We now arrive at the third and last chapter which is a painstaking treatise on the many points of interest which bear upon the content of the poems. Cesareo opens the chapter by inviting attention to the distinctions to be borne in mind between the compositions of the reign of Frederick and those of the time of Manfred, claiming that the former were more vivid, spontaneous and unaffected by foreign influence; a marked propensity for Provençal innovations asserted itself only in the writings of the younger set of Sicilian troubadours, manifested its full power in Guittone d'Arezzo and endured until the time when Guido Guinicelli, seeking within the recesses of his own spirit a source of inspiration, established a new philosophic school.

On pages 257-284 we have a study of the verses of Giacomo da Lentini, in whose career our author traces three different artistic tendencies that correspond to three successive stages of intellectual development in the life of that poet. The first manner of Giacomo is to be observed in his *bourgeois* poetry—characterized by a natural and sincere expression of love and untainted by courtly affectation as

well as by popular crudity. The second betrays an overweening fondness for the stately Provençal style. The third tendency is represented by what Cesareo denominates "doctrinal" poetry. Several pages of the work before us are given up to a scrutiny of this peculiar manifestation of Giacomo's genius; the claim is even advanced that the element of learned images and comparisons was introduced into poetic literature by the celebrated notary; this claim, however, cannot be considered as definitely established, since there was a certain Richart de Barbezieu (who, according to Diez, flourished during the first years of the thirteenth century) whose *canzoni* were replete with allegories derived from the science of his day. In order, then, to make Giacomo antedate Richart, Cesareo, by means of a series of ingenious hypotheses, endeavors to persuade us that the incident concerning Richart referred to in the *Ciento Novelle Antike* occurred in 1240 when that bard was a young man. Our author attributes to Giacomo still greater prominence when he asserts that the sonnet was invented by the latter. The doctrinal poetry was cultivated by but a small number of the master's contemporaries, who either did not comprehend or did not like it; on the other hand, the sonnet rapidly won popular favor, and, after having been improved in the hands of Guittone d'Arezzo, became the kind of composition most cherished in Tuscany and at Bologna.

Cesareo now passes in review another species of composition essayed by members of the Sicilian school, though not by Giacomo. This new style is entitled *la poesia popolareasca realistica*. The latter is to be distinguished from the *poesia borghese* in that the realistic verse represents the passions and ideas of the masses of the people; the content is vulgar, the method objective, and we fail to discover any suggestion of the influence of chivalrous formulae. The best representative of the *borghese* style was Giacomino Pugliesè, whose work, however, is infected by popular, realistic characteristics. Cesareo, in the course of seven pages, portrays the efforts of this author and then enumerates the most prominent members of the *borghese* school, among whom were Frederick ii, Rinaldo d'Aquino and

Guido delle Colonne.

The apostle of the realistic school was Cielo dal Camo, author of the famous *Contrasto*, beginning with "Rosa fresca aulentissima". The present critic adds thirty to the hundreds of pages already covered by discussions on the various aspects of this author. The date assigned by D'Ancona for the composition of the poem (between the years 1231 and 1250) is not questioned, but Cesareo is not prepared to admit with D'Ancona that Cielo was a native of Sicily. Caix was the first to suspect that the language of the poem was not Sicilian and termed it *pugliese*, while the present investigator inclines to the belief that the dialect coloring of Cielo's piece points toward a Neapolitan background. It will be found upon examination that where supposed Sicilian forms appear, these forms are identical in every case with corresponding Neapolitan phenomena, whereas many additional Neapolitan characteristics, unknown to Sicilian, may be discovered; some of these are the preference for *e* instead of *i* both pretonic, tonic and final (*asemenare, pentesse, parente*); diphthongization in cases like *castiello, tiempo, niervi*; use of *b* for *v* (*abere, bolontate*). Another Neapolitan peculiarity occurs in the versification of the *contrasto*. The metrical combination of alexandrines and hendecasyllables is encountered only in compositions belonging to the dialect of Naples.

Our author does not agree with Caix that there exists in the *contrasto* an evident imitation of French pastorals. The treatment of the subject of the poem is such as would suggest itself to any imaginative mind; we even find a model of the species among the idyls of Theocritus. The French and Provençal words do not indicate anything as to literary imitation; the southern Italian dialects have garnered French, Arab, Provençal and Spanish words as the result of conquest and immigration, but it would be disastrous to wager that a Neapolitan who to-day uses *guappo, gilecco, riffa* or *locco* may be an imitator of Lope or Calderon! In this same section Cesareo inserts a sarcastic refutation of the arguments of Jeanroy who upholds the theory of French imitation in the "Rosa fresca." As to the personality of the author of the *Contrasto*, our

author thinks the idea of his having been a noble is based only on legend; he was more probably a plebeian of some education who wandered from castle to castle, from *piazza* to *piazza*, singing his song, which is not wholly popular, but more nearly so than any other work of art of the thirteenth century.

The writer now reviews that realistic poetry which was written by learned literary men as opposed to the plebeian Cielo. This poetry may be classed under four types: 1—The *Canzone di Commiato* in which the hero, about to depart from his beloved, gives and receives the most tender assurances of affection; 2—The *Canzone della donna innamorata* in which the lady expresses her unreciprocated passion for some cavalier; 3—The *canzone della mal maritata* in which the woman complains to her lover of the sufferings she endures through her association with an uncongenial husband; 4—The *canzone della donna abbandonata* in which the female character inveighs against the ill-omened destiny that has separated her lover from her. After illustrating these four themes by numerous selections, and mentioning the more prominent writers on each theme, Cesareo proposes (p. 351) two questions concerning the compositions and with a consideration of these points his book closes. The first question is: Were these themes native to Italian popular poetry or were they imported from the other side of the Alps? The second is: Granting that they were indigenous, how did they originate and develop? Cesareo takes up each one of these themes separately, and seeks for corresponding French or Provençal equivalents. The subject of the *mal maritata* is treated in the poetry of France; to ascertain if the Italian is in this particular an imitation of the French, the writer examines the three *genres* of the French lyric defined by Gröber in the latter's examination of Bartsch's collection. Prominent among these *genres* are the *canzoni a personaggi* (so called by Gaston Paris;—by Jeanroy, *canzoni drammatiche*) and our author admits that on the surface there is an alliance between the latter and the Italian *mal maritata* more evident at first sight than that between the *contrasto* and the *pastourelle*. On the other hand, there are essential differences which indicate that the

relationships discovered are such as one would naturally expect. Our author can but admit that the Italian *trovatori* must have been acquainted with the popular poetry of France and Provence, but just at this point we are introduced to another fine distinction which will probably not carry conviction to the minds of all readers: the critic intrenches himself behind another general statement to the effect that "*altro è conoscere, altro è imitare*" (p. 368). It will certainly be a literary feat when some one shall establish a means of proving that a given French locution used by an Italian poet (who had seen it in a French poem) would have been adopted by him, even if he had not seen it before!—We find next considered the *canzone della donna* ("e segnatamente della fanciulla") *innamorata*, the most frequent source of inspiration in old as well as in modern popular Italian poetry. The claim is made that while this species and likewise that of the *canzone di commiato* may be found in France in the thirteenth century, the oldest known examples are assuredly Italian; at the most, our author is not willing to concede more than that the theme was disseminated over all Romance territory, and that it germinated and developed in different ways in different countries. The same may be said of the *canzone della donna abbandonata*.

After this rather minute examination covering nearly forty pages, some general arguments are adduced in favor of the originality of the Italian themes; for example, the species of semi-learned poetry most preferred in France and Provence in the twelfth and thirteenth centuries were the *alba*, the *pastourelle*, the *chanson d'histoire* and the *chanson à personnages*. Now, of these, the first three are quite unknown to Sicilian poetry, and the development of the latter kind in Italy was on lines different from those followed in France. Cesareo claims that if the Italian poets had wished to introduce French matter into Italian it is natural to suppose that they would have selected that class of composition which they knew was already popular with their neighbors. Again, all the French and Provençal *chansons à personnages* and *pastourelles* are characterized by a conventional, technical



formula of introduction that relates how the poet-knight, riding from one place to another, heard and saw that which he proceeds to recount. This prelude is wholly wanting in the efforts of the Sicilian poets. Again, the obligatory reference by the French songsters to Spring, flowers, gardens and birds would scarcely have been omitted (as we find it) by the Sicilians had the latter been imitating the French.

Cesareo now arrives at his second question (the manner of the origin and development of the Italian poetry, granting that it is indigenous). This problem is the more difficult and the less satisfactorily answered for the reader as well as for the author, who frankly acknowledges (p. 393) that what he has to say is in the line of conjecture. This inability to prove the native Sicilian origin of the poetry that he has just tried to show as not borrowed from French or Provençal, certainly does not strengthen his position on the latter point. What renders also his conjectures less weighty, is the fact that for examples of early popular poetry he does not confine himself to Sicily, but merely supposes the existence in this province of forms popular in other parts of Italy.

Having thus summarized the contents of this book, it may be of value to call attention again to the points of the same which have appealed to the reviewer as novel or striking. In brief, then, Cesareo holds: 1—Little Provençal influence is to be traced in the Sicilian school; the latter was well under way before Frederick the Second flourished. 2—The school was, in its inception, popular and became a court school only when Frederick acted as its Maecenas. 3—Two generations of Sicilian poets must be distinguished, those of the time of Frederick, and those of the time of Manfred. 4—The term, "trovatori" occurring in the *Ciento Novelle Antike* may refer to the Sicilians themselves. 5—There is an extensive background of characteristic Sicilian words in the language of the early poets of the school. 6—Provençal words may have come into Sicily before the exercise of any literary influence of Provence upon the latter country. 7—We should account as Tuscan words, in the poems, only those whose vowels are not the same as the vowels of the corre-

sponding Latin words. 8—Giacomo da Lentini introduced the doctrinal element into poetry and invented the sonnet. 9—Cielo dal Camo was a Neapolitan, not a Sicilian: a plebeian, not a noble. His poem was not an imitation of a French pastoral. 10—In content the popular Sicilian poetry is free from French and Provençal influence.

L. EMIL MENDER.

*Johns Hopkins University.*

#### CORRESPONDENCE.

##### ROMANCE WORK AT PARIS IN 1895-96.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Romance studies have been extremely well cultivated this year at the various schools in Paris. The subjects treated were of the highest importance, and, for the most part, not at all elementary; not one course given in former years was abandoned, while one chair that had been vacant since '88 was filled during the first semester. Pretty nearly all the schools offered some work useful to the Romance student. At the École des Chartes, M. Léon Gautier lectured and conducted practical exercises on Paleography, and M. Paul Meyer lectured on Romance Philology. At the Sorbonne, M. Brunot and M. Thomas both had the same subject; once a week they lectured on French Phonetics and once a week also they explained Old-French texts. At the Collège de France, M. Morel-Fatio, substitute of M. Paul Meyer, explained Old Spanish, and M. Gaston Paris, now its administrator, could be heard twice weekly. At the École des Hautes Études, M. Morel-Fatio held his seminar on the "Libro de Alexandre." M. Gilliéron lectured on the French dialects, M. Thomas treated Vulgar Latin, and finally, M. Gaston Paris continued his seminar on Romance Lexicology, begun some three years ago.

But that one may the better compare the work done here with what is offered in Romance Philology at some of our American colleges, and chiefly that those students who intend to spend next year in Paris may know beforehand what they are likely to get, some of the courses mentioned call for a more de-



tailed description. And first of all I will speak of the course offered by M. Paul Meyer, because every one expects to find that great savant at work with his pupils on questions of the highest order, but only to be disappointed. That this is the fact is the fault neither of M. Meyer, nor of his students, but of the character of the work to be accomplished. The students are all beginners, and beginners not only in philology but as to any kind of advanced work; they are the first year pupils of the *École des Chartes*, whose immediate aim is not to become Romance scholars, but, after a three years' curriculum, "archivistes-paléographes." Of course a scholar like Paul Meyer could not give even elementary lectures without letting fall, here and there, something similar to what he gives his readers in the *Romania*, chance remarks that contain a world of learning and clear-sighted criticism. From the beginning of the first semester up to the end of December, his lectures treated of the external history of the Romance languages, with particular attention to French and Provençal. French and Provençal phonetics were taken up next, and from the first part of February were abandoned once a week in order to take up the morphology of the two tongues. The lectures will be continued in this order until the end of the year.

The lectures on Vulgar Latin formerly given by Arsène Darmesteter, and since the untimely death of that scholar given now for the first time (in addition to Phonetics) by M. Antoine Thomas, would satisfy the most exacting students; his work in the latter subject is, from a purely philological point of view, superior to that of M. Brunot; and also, in matter of detail, superior to that of M. Meyer, for the reason stated above. M. Alfred Morel-Fatio, in his Old-Spanish course, explains the *Dialogo de la Lengua* of Juan Valdés; Böhmér's edition is used, but if everything of importance or interest said by M. M.-F. were added to the book, its size would become portentous. To his seminar, where the "*Libro de Alexandre*" is discussed, none but those who are well advanced in Spanish are admitted. M. Gilliéron, in his course, gives a splendid "aperçu" not only of the geographical boundaries—as far as these may be deter-

mined—but also of the distinctive characteristics of the French dialects, ancient and modern; it cannot be too warmly recommended to the young foreigner. Besides these, there are a number of courses given that are also of benefit, though indirectly so, to the Romance student, especially those of M. Passy on the "General Principles of Phonetics;" those of M. Longnon, both at the *Collège de France* and at the *École des Hautes Études*, on the "Names of Places in France during the Early Part of the Middle Ages." The lectures given by M. Giry on Mediæval History are also very useful, on account of their great minuteness.—For excellent and extremely beautiful French, no course of lectures given in Paris is of greater benefit to the foreign student than that given by M. Morel-Fatio at the *Collège de France*, on the "Court Life in Italy and Spain as drawn from Literature." As may be seen, the subject itself is not entirely without interest to the student in Romance fields.

There still remain the courses offered by M. Gaston Paris. His lectures on the "Cycle de Guillaume d'Orange" began this year where they had left off in 1895, namely with the "Moniage Guillaume," going through that, the "Enfances Guillaume," and also the "Prise d'Orange." Not only were the lectures of the highest interest, full of unerring criticism and clear, summary classification of data; but the results obtained differed entirely from those arrived at by Bekker, Jonckbloet, Cloetta, etc. His other course at the *Collège de France*, on the "Chanson d'Aliscans," hardly needs any comment, every body knows what his text criticism, his philological and literary comments, are like. The editions used were those of Guessard and Montaiglon, and Rolin; but though the former was the one decidedly preferred, neither coincided exactly with the text given by M. Paris. Instead of continuing these two courses (that is, for the former, the "Couronnement Louis," the "Charroi de Nîmes," the great cycle of "Vivien," the "Aliscans," etc., and for the latter the critical study of the *Aliscans*), during the second semester M. Paris will take up Old-French Grammar. His hearers will get a foretaste of the long promised and eagerly awaited "Gram-

maire sommaire de l'ancien français."

The course in Lexicology is of incalculable benefit to students even the most advanced. Romance words of great importance that so often go unnoticed, opinions that are seldom consulted, or too unhesitatingly adopted, are all unearthed, all examined; and the wealth of ideas, the acquaintance with authors, philologists and historians, past and present, that is acquired! Really, no one who comes to Paris for the purpose of studying Romance philology should miss this seminar. Some old monument is taken, this year the "Reichenauer Glossen;" the "Latin" words as well as the glosses are taken up in alphabetic order, and their development, history and fate in all or any of the Romance languages is carefully examined. The course is so arranged that each student in his turn has some ten or twelve words to prepare and submit to the criticism of the professor and the whole class. At the beginning of the work, the students are assigned, one to each successive date throughout the year, to prepare and read the *procès-verbal* of the preceding meeting. M. Paris has still another seminar, Sunday mornings, where the language of Joinville is discussed and explained, but none but those able to do original work of some importance are admitted.—But besides all this, there is one thing in particular, not mentioned on the printed programs, which not a single student fails to carry away from the courses of this sage of sages, and that is the influence of the professor's own personality. Behind those immobile and seemingly impassive yet attractive features, any one endowed with some knowledge of human character recognizes easily the eye that regards and sees all, the mind and the heart that judges every man, every action. With what emotion in his voice did he speak to me of young Boser, one of his best pupils (cf. "La Somme le roi," *Rom.* xxiii), so soon carried away from this world of ours, "this great altar of sacrifices." And with what fervor is Professor Paris spoken of by all those whose fortune it is to know him somewhat intimately. Quite aside from all that he has done to raise Romance Philology to an established science, quite aside from all this, he, too, is among "those—few, alas!—who love their fellowmen," and how appropriate is it to the memory of Pasteur, that it is Gaston Paris who is predestined to take his place at the "Académie".

What is done privately in the Romance field can of course not be known to any great extent; or, at any rate, what is known here is almost equally no news in America. Prof. E. W. Manning has spent a good part of the

year at Paris on the MSS. in the Bibliothèque Nationale and the Arsenal, and will take with him to America, besides numerous selections and annotations, a photographic copy of about twenty pages of "Aucassin et Nicolette." It may be mentioned in passing that an article by him on one of the Goethe relics will be published in a month or so in the *Goethe Jahrbuch*. Another bit of news that will be pleasantly received in America is that Madame Darmesteter is translating into English the excellent Old-French grammar ("Cours de grammaire historique de la langue française") left unfinished by her husband, but published under the care of MM. Muret and Sudre. This book will appear shortly from the press of Macmillan, and will, I think, fill a long-felt want of the English speaking student.

WM. MILWITZKY.

Cerisy-la-Salle (Manche).

#### IMMERMANN'S "MERLIN."

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Will you permit me to forestall the condemnation which is waiting for me at the hand of some future critic by making public confession of a bad slip committed in my recently published *Social Forces in German Literature*? In a brief notice of Immermann's *Merlin* (p. 511) I speak of the hero of this drama as "that mysterious son of Satan and the Holy Virgin who," etc. Lest this sentence arouse what would be a very natural suspicion, that I had here confounded the Candida of the Merlin tragedy with the Virgin Mary, I wish to say that my mistake consisted in not rendering the German expression "heilige Jungfrau," which was in my mind, by "saintly virgin" instead of "holy virgin"—a mistake which was subsequently aggravated by the printer's capitalizing both words.

Let me add that Immermann's *Merlin* deserves a much fuller consideration than that which I could give it in my book. The scene where Satan obtains power over Candida is a piece of wonderful poetry, combining the fantastic fervor of Calderon's *Mágico Prodigioso* with the profound thought of Goethe's *Prolog im Himmel*.

KUNO FRANCKE.

Harvard University.

#### BRIEF MENTION.

The next meeting of the Central Division of the Modern Language Association of America will occur between Christmas and New Year at St. Louis, Mo. Those wishing to read papers are requested to address Professor G. Karsten, Bloomington, Ind., as soon as possible. Membership is open to all interested in the study of modern languages. Further details will be announced later.

## JOURNAL NOTICES.

**ARKIV FOER NORDISK FILOLOGI. NEW SERIES. VOL. VII, PART 3:—Schuock, Henrik, Smärre bidrag till nordisk litteraturhistoria, i-iii.—Kock, Axel, Fornnordisk språkforskning, i-iv.—Bjoerkman, Erik, Till vxlkingen *fn: mn* i fornsvånskan.—Kahle, B., Noch einmal der beiname skald.—Mogk, E., Anmälän av "Finnur Jónson, Den oldnorske og oldislandske litteraturhistorie. Første bind."—Lind, E. H., Bibliografi för år 1894.—Kristensen, Marius, En bemærkning om dentaler og supradentaler i oldnorsk-islandsk.**

**ZEITSCHRIFT FÜR ROMANISCHE PHILOGIE, herausgegeben von Dr. Gustav Gröber. XIX. BAND (195), HEFTE 3-4.—Contents: Meyer-Luebke, W., Zur Syntax des Substantivums.—Balst, G., Arthur und der Graal.—Braune, Th., Neue Beiträge zur Kenntnis einiger Romanischen Wörter Deutscher Herkunft.—Suchter, H., Der Musikalische Vortrag der Chansons de Geste.—Friesland, C., Die Quelle zu Rutebeufs Leben der Heiligen Elisabeth.—Rudow, W., Neue Beiträge zu Türkischen Lehnwörtern im Rumänischen.—Ulrich, J., Fiore di Virtà.—Settegast, F., *Enme (enma)* in der Altfranz. Stephansepistel.—Cohn, G., *Mauvais*.—Ulrich, J., Die *-s* lose Form der I. plur. im Altoberengadinischen, bezw. Provenzalischen und Normanischen.—Zeitschriften.—Meyer-Luebke, W., Zur Syntax des Substantivums.—Michaëlis de Vasconcellos, Carolina, Zum Liederbuch des Königs Denis von Portugal.—Becker, Ph. Aug., Nachträge zu Jean Lemaire.—Tobler, A., Vermischte Beiträge zur Französischen Grammatik, 3. Reihe, No. 6-9.—Meyer-Luebke, W., Etymologien.—Ulrich, J., Etymologien.—Schuchardt, H., *Mauvais*.—Lang, H., Liederbuch des Königs Denis (rec. C. Michaëlis de Vasconcellos).—Schulze, A., Register.**

**ROMANIA: RECUEIL TRIMESTRIEL CONSACRE A L'ETUDE DES LANGUES ET DES LITTERATURES ROMANES, publié par Paul Meyer et Gaston Paris. TOME XXIV (19 5), NOS. 95-96. Contents:—Lot, F., *Celtica*.—Thomas, A., Les Noms Composés et la Dérivation en Français et en Provençal.—Meyer, P., La Descente de Saint Paul en Enfer, Poème Français Composé en Angleterre.—Toynbee, P., Dante's References to Pythagoras.—Toynbee, P., Dante's Obligations to Orosius.—Toynbee, P., Some Unacknowledged Obligations of Dante to Albertus Magnus.—Toynbee, P., Dante's Obligations to Alfraganus in the *Vita Nuova* and *Convivio*.—Mussafia, A., *Francese vals, valt, valent; sals, salt; chieft, chall*.—Langlois, E., Interpolations du *Jeu de Robin et Marion*.—Raynaud, G., Le Dit du Cheval à Vendre, Publié d'Après un Ms. du Château de Chantilly.—Abhandlungen Herrn Prof. Dr. Adolf Tobler . . . von Dankbaren Schülern in Ehrerbietung Dargebracht (c.r. G. Paris).—Gorra, E., Delle Origini della Poesia Lirica del Medio Evo (c.r. A. Jeanroy).—Springer, H., Das Altprovenzalische Klagelied (c.r. A. Jeanroy).—Cesario, G.-A., La Poesia Siciliana Sotto gli Svevi (c.r. A. Jeanroy).—Wechsler, E., Ueber die Verschiedenen Redaktionen des Robert von Borron zugeschiedenen Graal-Lancelot-Cyclus (c.r. G. Paris).—Périodiques.—Chronique.—Lot, F., Études sur la Provenance du Cycle Arthurién (premier article).—Meyer, P., *C et G* Suivis d'*A* en Provençal; Étude de**

Géographie Linguistique (avec carte).—Bonnardot, Fr., À qui Jacques de Longuyon a-t-il dédié le poème des *Vœux du Paon*.—Thomas, A., Étymologies Françaises: *chevène; hasne; haque; orpailleur*; Prov. Mod. rouis.—Densustann, Ov., Fr. *baucan*.—Nauta, G.-A., *La Danse Macabré*.—Meyer, P., La Descente de Saint Paul en Enfer.—Morel-Fatio, A., Esp. *yogar*.—Marchot, P., Les Gloses de Cassel.—Les Gloses de Vienne (c.r. G. Paris).—Vollmoeller u. Otto, Kritischer Jahresbericht über die Fortschritte d. Romanischen Philologie (c.r. G. Paris).—Willems, L., Étude sur l'*Ysengrinus* (c.r. L. Sudre).—Périodiques.—Chronique.—Table des Matières.

**REVUE HISPANIQUE: RECUEIL CONSACRE A L'ETUDE DES LANGUES, DES LITTERATURES ET DE L'HISTOIRE DES PAYS CASTILLANS, CATALANS ET PORTUGAIS; publié par R. Foulché-Delbosc. TOME II (1895). Contents: Cuervo, R. J., Disquisiciones Sobre Antigua Ortografía y Pronunciación Castellanas.—Foulché-Delbosc, R., Poesías Inéditas de Don Tomás de Yriarte.—Foulché-Delbosc, R., Poesías Inéditas de Don José Iglesias.—Cotarelo, E., Una Obra Desconocida de Don Enrique de Villena.—Bibliographie.—Ormsby, J., Lope de Vega (J. Fitzmaurice Kelly).—Kayserling, M., Mots Espagnols dans le Schibbolé Hallikéft (R. Foulché-Delbosc).—Codorniu, C., Des Origines de la Langue et de la Littérature Espagnoles (R. Foulché-Delbosc).—Valera, J., La Buena Fama (A. Grandier).—Chronique.—Lette de Vasconcellos, J., Remarques sur Quelques Vestiges des Cas Latins en Portugais.—Foulché-Delbosc, R., Le Sonnet *A Cristo Crucificado*.—Puymatigre, Le Comte de, Un Savant Espagnol du xvii<sup>e</sup> Siècle: Argote de Molina.—Bibliographie.—Burk, U. R., A History of Spain from the Earliest Times to the Death of Ferdinand the Catholic (J. Fitzmaurice-Kelly).—Pereda, J. M. de, Peñas Arriba (H. Peseux-Richard).—Galdos, R. P., Torquemada y San Pedro (H. Peseux-Richard).—Peres, R. D., Cantos Modernos; Norte y Sur, Poema Céfico; A Dos Vientos; Críticas y Semblanzas; Literatura Castellana; Literatura Catalana; Bocetos Ingleses (A. Grandier).—Marshall, J., Poésies (A. Grandier).—Revista Crítica de Historia y Literatura Españolas (R. Foulché-Delbosc).—Altamira, R., Eco de Madrid; Ejemplos Prácticos de Conversación Castellana (R. Foulché-Delbosc).—Chronique.—Balst, G., *Parra und Parc*.—Foulché-Delbosc, R., Un Point Conté de la Vie de Don Diego Hurtado de Mendoza (I. Les Comptes d'Italie.—II. L'Incident du Palais.—Appendices: A. Minutes de Commission de Provéditeur Général.—B. Lettres Écrites par Mendoza en 1567.—C. Pièces Concernant les Comptes d'Italie.—D. Acceptation par Philippe II de l'Héritage de Mendoza).—Fitzmaurice-Kelly, J., The Bibliography of the *Diana Enamorada*.—Foulché-Delbosc, R., Proverbes Judéo-Espagnols.—Watts, H. E., Don Quixote Done into English, 2d ed., 4 vols. (J. Fitzmaurice-Kelly).—Watts, H. E., Miguel de Cervantes, his Life and Works, 2d ed. (J. Fitzmaurice-Kelly).—Morel-Fatio, A., Études sur l'Espagne, Première Série, 2e ed. (R. Foulché-Delbosc).—Gross, C., M. Kayserling, Christopher Columbus and the Participation of the Jews in the Spanish and Portuguese Discoveries. Trans. (R. Foulché-Delbosc).—Chronique.**

# MODERN LANGUAGE NOTES.

Baltimore, December, 1896.

## RICHARDSON AND ROUSSEAU.

At a time when the cosmopolitan spirit is, perhaps, more marked than ever before in literary history, it is peculiarly interesting to study its beginnings in the oldest, and for centuries, the most independent of European literatures. Up to the eighteenth century there is little of the cosmopolitan spirit anywhere. The Latin literatures do indeed interpenetrate one another, and the materials of much of the early poetry of Germany and England can be traced to French or Italian sources. It was natural that these younger literatures should first feel the influence of the older and maturer ones and so should be first to illustrate the gain and also the loss in the crossing of races, but doubtless the Latin peoples would have held aloof still longer from their northern sisters had it not been for the very thing that was meant to segregate them, the Revocation of the Edict of Nantes. For this measure sent into exile, and chiefly to England, some of the sturdiest elements of French nationality, and those who had been expelled by a bodily tyranny, carrying with them a chastening rather than a chastened patriotism, returned in the winged words of a moral and æsthetic revolution.

One of the phases of this change, the influence of English novelists on the literature and life of France in the eighteenth century and our own, has recently been made the subject of detailed study by M. Texte in his "Rousseau and the Origins of Literary Cosmopolitanism."<sup>1</sup> From the documentary evidences that he has gathered, it is no longer difficult to see how the mind of France was prepared to receive the message of Richardson and why certain qualities in his work impressed the French more than they did the English and more than did the fiction of his contemporaries, Fielding and Smollett, who with Sterne and Goldsmith were not long in eclipsing his glory at home. We can see also more

clearly than before the influence of Richardson on his French contemporaries, and especially on the "New Héloïse" by which the jealous Rousseau first won universal applause and handed down the spirit of Richardson interpenetrated with his own, to the once admired novels of Madame de Staël and the still quivering romances of the young George Sand. Nor does his indirect influence end even here. It has been fruitful in introducing sometimes unconsciously into the French mind that helpful principle so clearly expressed by Renan that

"the Gallic race to produce what is in it, needs to be fructified by the Germanic. Such reciprocal intercourse" he continues "is the principle of our modern civilization, the cause of its superiority and the best guarantee of its permanence."

Hence the peculiar interest that must always attach to its first manifestations in France.

The sixteenth century had been preëminently humanistic. The ideals of its art were in the classical past while its ethics wavered between Pagan and Christian antiquity. Under these conditions there might be, probably would be, a close bond between the representatives of culture in France, Germany and England, but the phases of that culture that were distinctively French, German or English would affect foreign thought but little. There could be no true cosmopolitanism until the national characteristics of each race had become marked in its work. This was the part of the seventeenth century, both in France and in England. Then at the opportune moment the Edict of Nantes was revoked and the tide of French emigration completed the circuit for the alternating currents of culture.

French Huguenots were as much enemies of humanism as of Catholicism. They found in England a kindred spirit, restless, industrious, investigating, protestant, and it was probably not without a certain malicious pleasure that they set about transplanting this spirit to France under the more or less honest belief that the crossing of races and intellects would improve the stock, but also as the most subtle and efficient answer in their power to the *brutum fulmen* of the dragonnades.

<sup>1</sup> Jean-Jacques Rousseau et les origines du cosmopolitisme littéraire, étude sur les relations littéraires de la France et de l'Angleterre au xviii<sup>e</sup> siècle, par Joseph Texte. Paris, 1895.

It is curious to trace the gradual steps in the transformation of the feeling of cultured France toward England during the next fifty years. Late in the seventeenth century the English appeared to Madame de Motteville as "savage barbarians" and to M. de Saumaise as "more savage than their dogs," and there is no lack of evidence that the English returned these appreciations in their usual blunt kind. But before Voltaire had published his *English Letters* in 1735, sober men were already accusing the French of Anglomania, and that book did but accelerate a current made up of an aggregation of individually insignificant writers, who industriously preached the sweet simplicity of sensational philosophy and the praise of the English constitution. The press labors under the mass of their translations, the literary journalism of Holland, that curious sign of the times, teems with their reviews and the Huguenot colony ventures, now and then, on independent production also.

Political conditions favored the movement. The peaceful dignity that followed the victories of Marlborough could not but impress the imagination of those whose eyes were pained by the too obvious decay of their own monarchy under its child-king and profligate regent. Into the nidus of this disorganization Free-Masonry came from England to nestle and grow, almost immediately, into the centre of a far-reaching philosophical and political propagandism. English science, too, began to attract the admiration that it richly deserved. The more frequent French travelers made the meetings of the Royal Society and the homes of English philosophers the objects of admiring pilgrimage, until at last Muralt in his *English Letters*, published possibly as early as 1724, though himself half French and half German, tells his Swiss compatriots that the English mind is superior to that of their cousins of France.

The tension of literary curiosity is witnessed by the translation of almost all the contemporary English works that we now regard as classic. One may mention as the product of a single year, 1714, Addison's *Cato* and *The Spectator*, and Pope's *Essay on Criticism*. *Robinson Crusoe* was translated in 1720, *the Tale of a Tub* in 1721 and *Gulliver* in 1727.

In return for these, that there might be an equal feast, Motteux was revealing the healthy naturalism of Rabelais to the English. Thus the ground was both plowed and harrowed when the ex-abbé Prévost, the most popular novelist of France, yielded of his own accord the palm to Richardson, and abandoned original composition to translate the works of his contemporary for the gratification of the insatiate sentimentality of his countrywomen and not a few of his countrymen.

To realize that sentimentality one need only consider the novels of the translator himself, and especially *Manon Lescaut*, which in modern eyes would probably outrank any of Richardson's. Personally Prévost was very far from a worthy man, but his name and fame drew an attention to Richardson that was accorded to no other English writer, though it might be hard to find a stranger contrast than that between the tea-and-toast English bookseller and the clerical French Bohemian. Prévost had been twice in England and twice segregated from his countrymen there by his lax living. Thus he was brought into closer contact with English life and ways than any of his fellows, while the necessities of his position compelled him to seek a livelihood from translations that gave him a control of the language unsurpassed in depth and subtlety in his day. So he gradually acquired a cosmopolitan taste and style, and most of his own novels are not only exotic in their scenes but in their ethics.

His admiration for England was more contagious than discriminating. *Hamlet* might seem to him a "strange rhapsody" and the *Tempest* a "ridiculous piece" but he admired Otway, Dryden and Congreve. The democratic mingling of classes made the English coffee-houses appear to him "thrones of liberty." "Oh! happy isle," he exclaims and goes off in a page of dithyrambs to this home of blissful hyperboreans. He finds food for admiration even in the prize-ring, "a school where youth is trained to fearlessness, to the contempt of death and wounds," though not, it would seem, to the contempt of Tunbridge Wells, at whose rather promiscuous balls *grisettes* elbowed duchesses. For, writes the ex-abbé,

"if this charming place had existed at the time of the ancients they would not have said that Venus and the Graces made their abode at Cytherea."

His readers, however, shared his catholicity of taste, and he tells us himself with some complacency, that his novels contributed essentially to shake the confident pride of France in its fancied social and intellectual hegemony, while fostering also, though timidly, an admiration for the "state of nature," à la Rousseau, and for that "natural religion" that skims the deepening blue of its faith till little remains but the deism of a Savoyard Vicar. It is clear, however, that Prévost marks a decided advance on Marivaux in fixing the character and developing the resources of romantic fiction.

While he was thus occupied in commending England to his readers by example in his novels, and by precept in his critical review, Voltaire's *English Letters* came, in 1735, to turn his lukewarm converts into enthusiasts; for that shrewd man had masked his attack on religion, for which the time was not ripe, by insinuating in his glowing eulogy of England and English philosophy, a skepticism which indeed had been anticipated, and even exceeded, by the frank Bayle, whose bread cast on the waters now returned, not with increase, but like rich wine more palatable for its age. Prévost probably had no such *arrière pensée*. It was doubtless only a generous literary impulse that led him, on the appearance of *Pamela*, to devote the rest of his life to establishing his rival's fame, a magnanimity almost unique among the "curiosities of literature."

What was it that attracted Prévost, and with him all France and Germany, to novels that we are fain to read now, if we read them at all, in heroic condensations, while most of us still delight in *Tom Jones* and some of us still enjoy *Roderick Random*? And then, what made the Paris of 1750 cast itself with delight into the vortex of Richardson, while it raised its eyebrows at Fielding and viewed Smollett with alarm? Nothing in the life of Richardson, that dumpy, dapper, delicate, rosy, prim, precise, vain and rather effeminate tradesman, will explain the phenomenon. He was past fifty when he set out with the praiseworthy, though somewhat philistine, intention of writ-

ing "a little volume of letters in common style on such subjects as might be of use to those country readers who were unable to indite for themselves," when suddenly he found himself a famous novelist and the author of *Virtue Rewarded*. Such at least is the legend of *Pamela*, though probably Richardson knew not only what he was trying to do but also that Marivaux, who was then highly esteemed in England, had attempted something very like it, though he had dealt by preference with the aristocratic *salons*, of which till then Richardson had had but little experience, and in dealing with which he was never successful. He was shrewd enough to know his limitations, and could by no means be induced to leave the path he had come upon so happily. Therefore, though *Clarissa* is no doubt his best work, its qualities are so essentially those of *Pamela* and *Grandison*, that it will not be misleading to speak of them together.

All of them are novels of contemporary society, attempts to mirror the life of the squirarchy and the *bourgeoisie* under the normal conditions of everyday English life. They are thoroughly realistic. *Clarissa* has pages as sordid as any of *L'Assommoir*, as crass as any of Fielding or Smollett, though without the former's keen wit or the latter's rollicking humor. There is throughout an interest in minute detail that seems prophetic of the palmy days of the "human document," though Richardson never attains the architectural massiveness of Zola. He is quite too apt, as Walpole said, "to drown himself in a tea-spoon for eagerness to get to the bottom." Keats remarked his unique "power of making mountains out of molehills" and Leslie Stephens saw in him a type of "our common English clumsiness." His eagerness to tell it all, when he has very little to tell save thoughts and hopes and fears, results in a "naturalism" as realistic, but also as wearisome, as the gossip of a country village or even of a German *Kaffee-klatsch*. Like coral polyps he is ever laboriously accumulating huge masses of the individually insignificant. His very method of self-revelation by letters helped to make him fall on the side to which he inclined, though in artistic hands, this is perhaps best suited of all novelistic processes to delicate psychic analysis.



Here is Richardson's strength. He sees his characters more clearly and presents them more soberly than Fielding. His psychology is more subtle though his exposition is less brilliant. No male character of this novelistic generation is stronger than Lovelace, whose canting morgue and grossness were not so much typically English as typical of the time, with their counterpart in the Valmont of the *Liaisons Dangereuses* and their belated echoes in Stendhal and Baudelaire. Noteworthy, too, as companion pieces to Squire Western, are the stern, choleric and coarse Harlowes; but in general the women in his novels are more varied in their characteristics and more keenly analyzed than his men, as was perhaps natural in one, whose nature, like Rousseau's, was essentially feminine. He has caught admirably in *Clarissa*, and hardly less so in *Pamela*, the ingrained Puritan religious sentiment, that "steadiness of mind" as *Clarissa* calls it, which French readers found a welcome relief from the capriciousness of Marivaux' *Marianne* or Prévost's *Manon*. They found also the fascination of novelty in the truly English instinct of decorum and respectability, and their own Catholicism was too languid to overcome a curious interest in these types of Protestant character which have become nearly as foreign to us as they were to them. Today his narratives have lost their interest, but French readers of 1750 were not wrong in admiring a talent that first made the novel capable of carrying ideas.

For, indeed, there is in all Richardson's work a pervading moral seriousness which is not cant and yet suggests it. He is by instinct a homilist, a curate of souls. His heroines write to teach us, his villains to warn us by their examples. He hopes to persuade a generation of virtuous young ladies to seek, like *Pamela*, their happiness, in this world and in the next, by diligently learning "the making of jellies, comfits, sweetmeats, marmalades, cordials, and to pot and candy and preserve," while holding themselves dutifully in readiness for an hour's "agreeable conversation" with their husbands; that hedged in their prim Puritanism, like *Clarissa*, they may "never look upon any duty, much less a voluntary one with indifference;" that like

Harriet they may be rewarded with a *Grandison*, "good upon principle in every relation of life," a man who carries decorum quite over the verge of parody, "beaming with joy at having practiced all his virtues" and reflecting his smug self-righteousness in a social circle so wearisomely correct that one almost pines for *Clarissa's* prison.

But behind this didactic purpose there is a new ideal of womanhood, not without its nobility, nor without novelty, at least in France. For the fiction of adventure and curiosity he substituted the study of love and of morals, and because he was first to do this, he was, as Goethe said, the father of the modern novel throughout Europe. He redeemed from almost universal contempt a *genre* that Voltaire had not unjustly described as "the product of a weak mind writing with facility things unworthy to be read by serious men." With him and his fellows the novel became "the *épopée* of the modern world." And among them the French chose him for their peculiar model, not because his talent was greatest but because it was most cosmopolitan.

In England Richardson soon had successful rivals; not so on the Continent. In Germany the enthusiasm rose rapidly to fever heat. Klopstock begs to be attached to the Danish embassy in London that he may be within the sphere of Richardson's personality. Madame Klopstock writes to the author of *Clarissa* that "there remains for him only to tell the story of an angel." Prévost declares that no work of his own had given him such delight as *Clarissa*, and certainly no work of his own added more to his fame in France than his translations of Richardson. D'Argenson proclaimed *Grandison* "a new Christ," Marmontel thought this character "rare and marvelous," and the whole book "a masterpiece of the sanest philosophy." Diderot composed for Richardson's death an eloquent and dithyrambic eulogy of this "second Homer"; Rousseau himself did not scruple to call *Clarissa* the finest novel ever written, and even before this *Pamela* had been continued, copied, dramatized and discussed by the greatest French critics of the time. In vain the saner wits parodied, and Voltaire, grown cautious, raised a warning voice against what he



now declared to be a "jumble of futilities." All was in vain. Only Antony could conquer Antony and, even so, it was long before Rousseau's *Héloïse* had eclipsed Richardson's *Clarissa*. The women turned thirstily, the men impatiently, from the dallying of Marivaux, and the sentimental lubricity of *Manon Lescaut*, as they had already done from the picaresque naturalism of *Gil Blas*, to this surely purer, if not greater talent.

For Richardson's ruling ideas accorded with the prevailing tone of French society in 1750 as they would hardly have done at any other period. Cartesian optimism, joined to the newly gained liberties in thought and ethics to produce a sort of sentimental emotional expansion, which might be opposed to their traditional orthodoxy but not, therefore, to the vague, because foreign, religiosity of the Englishman. Indeed they soon discovered that this temper was by no means inconsistent with the sentimental sensuality that they had admired in Marivaux and Prévost. Richardson had sought, as he says,

"in an epoch devoted to diversion and pleasure, to slip in surreptitiously, and to examine the great doctrines of Christianity under the worldly mask of an amusement."

The English, with Johnson at their head, swallowed devoutly the whole bolus. The French, and the Continent generally dwelt with delight on the ingenious iteration with which he enforced the commonplaces of universal ethics, and deftly exchanged the religious sympathy of Richardson for the religious curiosity of Voltaire. What has been said of Richardson is far more true of them, that among these predecessors of the Encyclopædists virtue had become "an investment at compound interest whose beneficiaries were disposed to congratulate themselves on the excellence of their business management," while Rousseau's effort "to purify by Christian morals the lessons of philosophy" drifts in the *New Héloïse* into a "vague lacrimosity" in which the edifying yields to the "beautifully pathetic."

The lukewarmness of the French Catholicity of the time may well have contributed to Richardson's success there. The social leaders, even among the ladies of fashion, had

abandoned their confessors, or listened to their spiritual directors with a languid condescension. But that exercise is said to have a certain fascination and here was a Protestant confessor, "a Christian casuist in fiction," as M. Texte says, whose characters committed their dubious cases to paper as fully, and at least as frankly, as ever French readers had been wont to whisper them, and treated the ticklish points with a casuistic minuteness worthy of a Suarez or a Molina. Possibly this very suppression of the confessional in England had called forth the introspective novel. Its lax administration certainly left a void in fashionable French society, and so they welcomed Richardson, till Rousseau with artful cynicism outbade his model by the added ragout of a veiled or an autobiographical confession, an effrontery to which his naturally jealous disposition was stirred by the chorus of applause that had hailed *Pamela* and *Clarissa*.

The extent of the literary evolution that they wrought was greater than would have been possible, even for them, if the people had not been ready and waiting for the new gospel. Richardson's moralizing as well as his love of detail is subjective, individualistic, and thus in direct contradiction to the French classical tradition which is objective and universal. But the earlier eighteenth century had already shown signs that it was restive under the humanistic teachings of Boileau and the School of 1660. It had shown itself ready to coquet, at least, if not quite to throw itself into the arms of the naturalism of the Renaissance, to abandon the self-restraint of the age of Louis XIV for the eager utterance of the age of Rabelais and Montaigne, and so by substituting the "sweet disorder" of independence for strict classical rule it was already preparing the way for the license and even for the orgies of literary Romanticism.

But Prévost contributed essentially to the influence of Richardson by his judicious editing. After a custom for which we have today, perhaps, too great an aversion, he pruned his original in the interest of what he thought "good taste," "softening the relics of ancient British grossness," and "reducing to the usages of all Europe those of England that

might shock other nations." Richardson protested, but he was ungrateful. No author could bear the process better than he who had no style to lose and no taste to mar, whose over-ballasted craft sailed the better for being lightened of a third of its crudity and moralizing. The emotional ethics and general warmth of diffused sentiment that remained, suited precisely the delicate stomachs of the Savoyard Vicar's generation, who were moralists also, after their kind, and as willing as Dr. Johnson to take *Clarissa* for their "secular breviary," and to study in all good faith that index to its moral maxims that Richardson had so thoughtfully provided. "We may be dupes of French politics," wrote Horace Walpole, "but the French are ten times sillier than we to be dupes of our virtues."

For dupes they certainly were. It was not studious travelers who had persuaded this generation that in that happy Albion one found in peculiar measure "love of duty and tender respect for parents," that nature was "more energetic and fruitful" in Essex than in Beauce, that "passions were grander and more tragic" in London than in Rome, and "the English village girl a sort of celestial creature." This England was a mirage, made up of many factors, of which the chief were surely the novels of Richardson. But among those who shared this vision was one whose erratic genius was a torch, lighting here, destroying there, and enflaming the moral world.

That man was Rousseau. A child of Protestant Geneva he sympathized with English ideals before he knew them, though Muralt's rosy parallel between France and England fell into his hands just in time to leave its impress deep in the *New Héloïse*, an impress corrected by the melancholy disillusion of his own visit nine years later. At least we find no hint in his correspondence that his neighbors at Wootton in Derbyshire passed "English mornings" like those of the *New Héloïse* "gathered together and enjoying in silence at once the bliss of being united and the charm of meditation," a vision that took such hold on his fancy that he instructs the illustrator of his book to try to catch, if he can, their "immobility of ecstasy." It is not likely that he found there either those wonderful gardens where

art assisted nature to turn natural wildness into a nursery of sentimentality, though French gardeners had long confessed the charm of English parks.

Attracted by Muralt and jealous of Richardson, Rousseau, now the guest of Madame d'Epinay and an aspirant to a third of the affections of her sister-in-law, Madame d'Houdetot, profited by the prevailing Anglo-mania to turn his leisure and his experience to account in the *New Héloïse*, that "Midsummer Night's Dream of a private tutor" which has had a wider, deeper, and more prolonged influence on the minds of men and women than any other work of fiction. It is, therefore, at once just and important to draw up the account of Rousseau's original contribution to literature and of his debts to various predecessors.

From Richardson he took the epistolary form and the tone of the lay confessional to which it lent itself so readily. To him he owed the substitution of contemporary *bourgeois* characters for the romantic, chivalrous or burlesque heroes of earlier fiction, and it was from the English, though not from Richardson, that he drew Milord Edward, that

"great soul and sublime friend, in whose character of mingled sentiment and sense, Rousseau fancied that natural severity had not changed the natural humanity,"

a phlegmatic and philosophic prig, yet a lover withal and an admirer of the fine arts, a conception compounded of his readings in DeFoe, Pope, Addison, the dramatists and especially Lillo's *Merchant of London*; for Diderot, who was still his friend, had commended this play to him with great enthusiasm, and Diderot was regarded as an authority on England probably because he was the most extreme of the encyclopædists, to whom England appeared as a sort of incubator for natural philosophers.

To Richardson Rousseau owed also those prolix digressions on alms-giving, agriculture, on education, domestic economy, dueling and music, that seem a fault now but appeared a virtue to a generation fond of eloquence and of long sermons. Here in following Richardson he followed the taste of the time and also the bent of his own fancy. Far more attractive today are two other elements in the

*New Héloïse* that show the influence of England, though not of Richardson. These are its lyric melancholy and its sympathy with nature. Of the latter Richardson had probably the minimum that is possible to an embodied spirit, while Rousseau interpenetrates nature with character and character with environment in the spirit of true lyric idealism. Here, however, Thomson, Gray and Collins had preceded him, and he may have borrowed something from the Swiss pastoral poet Gessner also, whose popularity was then as wide and intense as his poems are insipid and monotonous. Lyric melancholy was natural to Rousseau, but he was aided in its utterance by Gray and Young, and the other sources of Ossian, with whom Rousseau joined to swell the flood of tears that reaches its highwater mark in Novalis, in *René*, *Adolphe* and *Obermann*. With Richardson's method, with his own "gift of tears" and lyric love of nature Rousseau transforms the novel into a poem by which, says M. Texte, this incomparable artist in words "renewed the very language to its depths."

But though Rousseau had *Clarissa* and possibly *Pamela* before him as he wrote, he had within him the experiences of passion nursed in a morbid brain till they had become ever present realities. He might go to England for Milord Edward. He went to himself for St. Preux, and poured into Julie and Claire his recollections of Mlle. de Galley and Mlle. de Graffenried, now fanned to new flame by the presence of Madame d'Houdetot and mingled with memories of Madame de Warens. And then to raise this study of love and friendship to the dignity that had exalted the novel in England, he gave to the whole a central purpose, the defence of the home and of Christianity against the sapping infidelity of this age of *philosophes* and *libertins*. Thus he introduced into it the inconsistencies of his own character, and produced a situation and a climax false to normal nature, though not without parallels in his day.

But whatever of his experience or of his controversies he might put into the *New Héloïse*, the parallel with *Clarissa* remained close enough to provoke comparison. The heroines were alike in their social situation and in their Protestantism. Miss Howe's re-

lations to Hickman are essentially those of d'Orbe and Claire. The Harlowes are only a little more crassly Philistine than the parents of Julie. Bomston is what Morden might aspire to become, and Wolmar has just as much of Lovelace as befits a purely intellectual libertine. Of course, therefore, critics constantly compared the books, but the verdict was not immediate nor unanimous. This may seem strange to a generation to whom Richardson has become a synonym for tediousness and Rousseau for eloquent intensity, but if the novels are judged by their moral teaching, their casuistic keenness or their psychological depth, Richardson's may claim at least the merit of priority. What has gradually won for the *New Héloïse* its unique position, is its intensely personal and lyric tone to which it educated a generation of admirers. By these artistic elements, Rousseau was able to give relative permanence to the radical break with the objective traditions of the classical school. A mere imitation of Richardson, or a school of imitators, would have produced only an eddy in the evolution of French fiction. But by grafting this foreign shoot on a French stock, by vivifying it with French sap, Rousseau broke at last the prestige of classical tradition. The *New Héloïse* is the first fruit of cosmopolitanism in France, the herald of the Romantic School.

But for this very reason the book was not at first understood in England nor appreciated in France. Gray thought it "more absurd and improbable than *Amadis of Gaul*," and a striking proof of how far such an extraordinary man as Rousseau "could be wholly mistaken as to his talents." Naturally, therefore, the French Anglomaniacs assumed a supercilious air. Grimm pronounced the *New Héloïse* "a bad copy," the Duchess of Lauzun found "a thousand times more delight in *Clarissa* than in Julie." Some blamed Rousseau's artificiality, others, like Ballanche, with catholic pathos, "wept equally over both," and this was the general attitude in France for some years during which Anglomania was nursed by the increase of international travel, especially among literary men until the American Revolution suspended these relations and the spirit of Rousseau piloted the heedless ship

of state toward the maelstrom of the Revolution.

Thus aided by the spirit of the time, the literature of the pre-Revolutionary generation becomes more emotional and individualistic, that is more lyric and more subjective. Rousseau becomes the prophet of the new era not in France alone, but in all Europe. Indeed the purely literary development of Rousseauism is at first more noteworthy among the German poets of the "Storm and Stress" than in France, where its progress was checked both by the jealous carping of Voltaire, in this as in most things a thorough conservative, and also by the recrudescence of an unreasoning admiration for the forms of Classical Antiquity. In Germany his portrait graced the severe study of Kant, Lessing confessed for him "a secret respect," while Herder proclaimed aloud his admiration for this "saint and prophet." At Strasbourg Goethe studied and excerpted his writings; to the young Schiller he was a "martyred Socrates." In England *Tristram Shandy*, and still more the *Sentimental Journey*, with their rambling confessions and astonishing "gift of tears," are a tribute to the *New Héloïse*, and in Cowper, Shelley and Byron the English from whom he had drawn so great a part of his inspiration delighted to do him honor. Even George Eliot could say that Rousseau had vivified her soul and aroused in her new faculties. And in France the eclipse was but partial and short. Robespierre had the *New Héloïse* constantly on his table, and forms his polished periods on the models of Rousseau. Bernardin de St. Pierre and Châteaubriand are hardly less his avowed pupils in literary art. With the latter's *Genius of Christianity*, with de Stael's *Literature* and her *Germany*, Rousseau's star is again in the ascendant, and with the Restoration, literary Rousseauism became an irresistible tendency. It was not for nothing that the flower of French culture had passed more than two decades in the very literary centres where the Huguenots had preceded them a century before. They returned from England and Germany bearing with them reinforcements to all the dormant elements of Romanticism. From 1814 there has been in Europe an unbroken cosmopolitan tradition.

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## THE DIALECT OF THE RIES. II. THE DIALECT.

THE dialect of the people of the Ries is Swabian, although somewhat influenced by the Frankish dialect or, as I should prefer to say, by the Frankish-Bavarian dialect, because the present Bavarian dialect includes besides Altbayern (Oberbayern, Niederbayern, and Regensburg) also some parts of the provinces Ober- and Mittel-Franken.<sup>11</sup>

Formerly Frankish elements seem to have prevailed, at least in the speech of the educated. Not less than about sixteen per cent of the names of the villages in the Ries and its surroundings have the suffix *-heim* which originated with the Franks, who penetrated at the close of the fifth century into the south-western parts of Germany. Another common suffix is *-hausen* found in nearly five per cent of all the names of villages. This also is a Frankish characteristic.

The suffixes *-weiler* (O.H.G. *wilāri*, M.H. G. *wilære*, *wiler*) and *-hof*, on the other hand, are Alemannian, the latter however less than the former.<sup>12</sup> Comparatively few names of villages with these two last mentioned suffixes are found in the Ries, a fact which does not prove anything against the Alemannian origin of the early ancestors of the Rieser. Even if there were no other evidence, the modern dialect of the Ries would prove that the inhabitants are of Alemannian origin. Their dialect is Swabian, though it differs from other Swabian dialects.

On account of the frequency of the sibilants (Zischlaute), Frickhinger classifies the dialect of the Ries with those of Central Swabia, admitting that it was somewhat influenced by the Frankish-Bavarian dialect.<sup>13</sup>

Near the boundaries of Württemberg the doublets, which are so characteristic of the dialect of the Ries, are not so frequent as in other parts of the district. We hear besides *ale* more frequently *ele* (= *alle*); besides *Nearle*, *Nearleng*, etc. Near the Frankish boundary, in Oettingen, Laub, Kreuth, etc., the Frankish dialect naturally shows a slight influence, but

<sup>11</sup> Cf. Weinhold, *Bayr. Gram.* 2, p. 5.

<sup>12</sup> Cf. Mayer, *Ortsnamen im Ries*, pp. 7 ff.

<sup>13</sup> Cf. *Beiträge zur Anthropologie und Urgeschichte Bayerns*, hrsg. von Ranke und Rüdinger., Vol. viii.

the Swabian idioms are not crowded out as one might imagine, a number of doublets occurring. Besides *hond* (3. pers. plur of *haben*) we hear *håbed*.

Still further southeast, south from Oettingen toward Wemding, in Huisheim, Gosheim, etc., we hear instead of *i woës*: *i woas*; instead of *goes*: *goas*, for which reason these people are sometimes called the "Pfälzer". These are however exceptional cases. In former years a few Catholic villages situated between Harburg and Wemding really belonging to the "Pfalz".<sup>14</sup> The above examples are the only traces left of the Pfälzer dialect.

There is a slight difference between the speech of the Protestants and Catholics, although this may sound strange. There is even a difference in their outward appearance. Ordinarily the peasant of the Ries wears a striped cap, close fitting with a hanging extension, to which is attached a tassel. On Sunday he wears a felt hat or, if he be wealthy, a high cap of otter fur. His coat is short, generally made of black velvet or broadcloth. On Sunday many wear a long coat extending almost to the ankles or a *jupon*. The vest is also made of black velvet or broad cloth with silver buttons as large as a walnut. The trousers are made of leather and reach to the knee. They are usually highly ornamented with stitchwork. Long white stockings are worn in summer, black stockings in winter. Low leather shoes of simple make are common. The dress of the women is somewhat like that of the Swiss women, varied and picturesque. Among the Catholics the men usually wear long trousers reaching to the ankles. Both men and women are fond of displaying gaudy colors.<sup>15</sup>

To return to the subject of language, I still remember from my school days, that Protestant boys pronounced the word *seele*: *sēl* and the word *knecht*: *knēchd*, while Catholics said: *sēal* or *sēl*, *knēachd* etc.

Kauffmann,<sup>16</sup> Bopp,<sup>17</sup> Birlinger,<sup>18</sup> Fromman,<sup>19</sup> Weinhold<sup>20</sup> and other writers on Swabian dialects have made similar observations.

At the time of the Reformation and especially

<sup>14</sup> Cf. *Bavaria*, ii, 853 ff.

<sup>15</sup> Cf. *Bavaria* ii. 862 ff.

<sup>16</sup> p. 61, §71.

<sup>17</sup> p. 55.

<sup>18</sup> *Al.* xi, 49.

<sup>19</sup> *D. M.* ii. 107.

<sup>20</sup> *Alem. Gram.*, p. 80, §88.

during the Thirty Years War, when Catholics and Protestants were publicly and politically opposed to each other, such a phenomenon could be easily explained. Villages, which were Protestant, were compelled to accept Catholic priests as their pastors, but on the other hand, Catholic villages turned Protestant voluntarily. Under such a continual change the language of the people in the Ries and in Swabia generally, became somewhat influenced by the Protestant or Catholic preachers who, coming from different parts of the country, brought with them their dialect.<sup>21</sup> Upon the whole, the Catholics are conservative not only in their religion, customs and habits, but also in regard to their dialect.<sup>22</sup> And thus we may, perhaps, say, that the Catholic idioms and vowels represent a purer Swabian dialect than the Protestant. We cannot say, however, that the Catholics in the Ries come in contact with the Franks less than the Protestants do. I see therefore in the few slight differences between the Catholic and Protestant speech, which is not readily discerned, merely the preservation of an older condition, which, however, is gradually disappearing.

#### VOCALISM.

As to the relation of vowel quantities to the Middle High German and New High German, we must remember, that in judging the quantities the position of the word in the sentence is of great importance. The accent has in almost every dialect more or less influence on the vowels and their quantity. For instance, in the dialect of the Ries, *ich*, when emphasized is pronounced like *i*, when less emphasized like *ɪ*, if it is not accented at all, like *ɘ*.

The dialect of the Ries has lengthened the M.H.G. short vowels and obscured the long ones or diphthongized them. This the dialect has in common with the Swabian dialects, but the tendency to lengthen or shorten a vowel varies in different parts of Swabia, as was already observed by Bopp.<sup>23</sup> In many cases the quantity of the vowels cannot be accurately determined.

<sup>21</sup> Cf. Friedrich Kluge, *Von Luther bis Lessing*, pp. 128 ff.

<sup>22</sup> Cf. H. Fisher, *Vierteljahresheft* 1881 p. 132. and Rapp, *D. M.*, ii. 104.

<sup>23</sup> Cf. C. Bopp, *Der Vokalismus des Schwäbischen in der Mundart von Münsingen*, p. 27. 8.

### a. Lengthening of the vowels.

Lengthening of the old vowels is one of the chief characteristics in N.H.G. as compared with M.H.G., especially in dissyllabic words with an open first syllable. This loss of the original short vowels is frequent in the dialect of the Ries. Going even farther than the N.H.G., our dialect has a long vowel usually before liquida cum muta (*bārt, kält, sālts*, etc.). There is a well marked tendency to strengthen monosyllabic uninflected nouns through "Tonfülle," or, as Sweet<sup>24</sup> calls it, compound falling or rising-falling tone as in England *ōh*, when expressing sarcasm (*sāk, sālts, klōts*, etc.). This process of lengthening is due to a tendency to distinguish between the inflected and uninflected forms. Often the lengthened and the original short forms of the same word exist side by side, and thus help sometimes to distinguish more clearly cases and numbers in the declension (*blāt, blētr*).

### b. Shortening of the vowels.

The shortening of old long vowels is not uncommon in the dialect and in many cases agrees with N.H.G. The position of a vowel before double consonants and combination of consonants, causes shortening (*nūchbr, blōtr*). We find, however, cases of shortening without plausible reason. M.H.G. short vowels usually remain before *p, t, k*, and before the spirants that have resulted from these stops (tenues) in the H.G. shifting of sounds: *ff, zz, hh (ch)*; (*babl=pappel*). Exceptions, however, are numerous. The shortening of M.H.G. long vowels in the dialect of the Ries is an exceptional phenomenon and to be explained partly by the following double consonant, partly by other elements that preserve shortness, and partly from a slighter degree of stress.

### Umlaut.

The umlaut of the root-vowel is found in cases in which the N.H.G. does not show it, in nouns and adjectives as well as in verbs (*bruk, brik=brücke; arwed, arbəd=arbeiten* etc.). On the other hand, we also find cases of umlaut in N.H.G. in which the dialect does not show it (*bud=bütte, lupfo=lüpfen*.) This irregularity is, perhaps, due to the Frankish-Bavarian influence and to the mixture of

Catholic-Protestant population. In consequence of it, a great many are found in the Ries dialect. Besides *mōndēng* we have *mēde* = *montag*; *wēscha: wāschə*; *blae: bluio*, etc. The umlaut of the diphthongs deserves special attention. Most diphthongs have the stress on the first element. Sometimes three vowels are combined and then we have a triphthong, as in *druio, tswoiə, gloeə*, etc., or rather glides, which sounds are produced during the transition from one sound to another. Glides, however, are not so frequent as in other Swabian dialects.

The principal points, in which the influence of the Frankish-Bavarian dialect upon the dialect of the Ries is shown, are as follows:

1. M.H.G. *ā* > Frankish *ǣ*, as in; *hōd*=M.H.G. *hāt, hāt* 3. p. sing., *bōr*=M.H.G. *bāre*, N.H.G. *bahre*.

2. M.H.G. *ou (au)* > *ū* and *ǔ*, as in: *ūg*=M.H.G. *ouge*, N.H.G. *auge*; *kofə*=M.H.G. *koufen*, N.H.G. *kaufen*.

3. M.H.G. *ī (long)* *iū* > *ae*, as in; *blaeə*=M.H.G. *beliben*, N.H.G. *bleiben*; *laed*=M.H.G. *liute*, N.H.G. *leute*.

4. M.H.G. *ū (long)* > *ao*, as in: *haos*=M.H.G. *hus*, N.H.G. *haus*, *aof* (: *ōf*)=M.H.G. *ūf* N.H.G. *auf*.

5. M.H.G. *ei* > *ē*; *e*, as in *mēdle*=M.H.G. *meit*, N.H.G. *mädchen*; *drēgd* (: *drechd*)=M.H.G. *treit*, N.H.G. *trägt*.

The Frankish dialect has no pure *a*, while in the Ries the pure *a* is very common.

Also the Bavarian (Altbairisch., Oberpfälzisch) influence appears in some words:

1. M.H.G. *ō* > *oa*, as in *roat*=M.H.G. *rōt*, N.H.G. *rot*; frequently before *r* the *o* is diphthongized, *roar*=M.H.G. *rōr*. O.H.G. *rōra*, N.H.G. *rohr*. The umlaut of this *oa* is *ea* as in *kleāsdr* plur. from *kloasdr*=M.H.G. *klōster*, N.H.G. *kloster*.

2. The M.H.G. diphthong *uo* > *uə* as in *guəd*=M.H.G. *guot*, N.H.G. *gut*.

3. The suffix *eng* is also to be considered as a result of the Bavarian influence as in: *brēdengə*=M.H.G. *predigen*, N.H.G. *predigen*; *schuldeng*: *schulde*=M.H.G. *schuldic*, N.H.G. *schuldig*.

4. The disappearance of *ch* in the suffix *lich*, which is substituted for *le* (sometimes=*eng*), the dialect of the Ries has in common

<sup>24</sup> Cf. Sweet, *A New Engl. Grammar*, p. 228.



with Bavarian-Swabian or East-Swabian dialects (*redle*=M.H.G. *redelich*, N.H.G. *redlich* etc.).

The nasalized vowels *ã*, *ẽ*, *ö* and *õ* are as common as in other Swabian dialects and also nasalized diphthongs. But as to their quantity or quality, whether open or close, short or long, there is some difference.

#### CONSONANTISM.

*b* often interchanges with *w*, no doubt due to Bavarian influence.<sup>25</sup> The medial *b* is often represented by *w* as in *legwed*, which is Frankish, while *lebed* is Swabian. Inorganic *f* is not known in the Ries. M.H.G. *f* (*v*) is only exceptionally represented by *pf* (*pflüdra*=M. H.G. *vlädern*), the dialect differing here again from other Swabian dialects. As in most of the Southern German dialects, no distinction is made between *p* and *b*, *b* frequently disappears.

Similarly no distinction is made between *d* and *t*; *d* is seldom dropped, but appears frequently inorganically.

The past participle of the verbum substantivum *sein* retains its *s*. The Rieser says *gwesə* or *gwesd* which distinguishes it from other Swabian dialects. The Swabian forms *gwesə* or *gsae* (the diphthongization of *gesin*) are not known in the Ries.

The Sibilants occur frequently, a phenomenon which again characterizes the dialect as Swabian.

The guttural system does not show any Upper Alemannian characteristic;<sup>26</sup> *g* shows sometimes Frankish aspiration as in *hertsoch*=N.H.G. *herzog*, or sometimes in *sechd* instead of *segd*=N.H.G. *sagt*; *g* becomes, however, more frequently tenuis (*sakd*=*sagt*); *ch* is sometimes palatal, sometimes guttural; final *ch* is dropped, but not so commonly as in other Swabian dialects, the Ries dialect agreeing here again with Frankish Bavarian.

#### The sonorous consonants.

In regard to the semi-vowels little is to be said as they agree upon the whole with common Swabian. In exceptional cases *j* shows a slight friction as in *juksə*=M.H.G. *juchezen* N.H.G. *jauchzen*; *jide*=N.H.G. *jüdin*.

<sup>25</sup> Cf. Birlinger, *Die Augsburger Mundart*, p. 17.

<sup>26</sup> Cf. Paul's *Grundriss I*, 282.

The liquids *l* and *r* have in the dialect of the Ries a greater influence upon the vowels than they have in other Swabian dialects, due to the Bavarian influence.

The liquids frequently develop the svara-bhakti vowel, a phenomenon not very common; Bopp in his dissertation on the dialect of Münsingen denies its local existence. Kauffmann and Wagner mention only a few cases. In comparison with common Swabian we find also that the dialect of the Ries does not show so many inorganic *l*'s: *r* is seldom dropped and not so generally neglected as in Upper-Swabia.<sup>27</sup> The uvular *r* (Zäpfchen-*r*) is not known in the Ries. Into other parts of Swabia for example, (Reutlingen), as Prof. Wagner asserts,<sup>28</sup> this uvular *r*, the so-called 'grasseyer' of the French, has been introduced by the French soldiers quartered there during the seventeenth, eighteenth and nineteenth centuries. This position is, I think, not tenable, because the same phenomenon, if it had been caused by the French, would have been found also in most of the other parts of Swabia and Bavaria. The Bavarian *r* is more liquid than the Alemannian.

The nasals *m*, *n* and *ng* show upon the whole the same characteristics as in common Swabian. The nasalized consonant is frequently dropped, but the nasalized vowels and diphthongs retain their nasal sound.

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#### JEAN-BAPTISTE ROUSSEAU AS HISTORIOGRAPHER.

WHEN Rousseau left Paris in 1711, without waiting for the final decree<sup>1</sup> declaring his perpetual banishment from France, on account of the famous couplets of 1710,<sup>2</sup> he went to Soleure, Switzerland. There he was received by the French ambassador, the Comte de Luc,

<sup>27</sup> Cf. Sailer's *Sämmtliche Schriften in schwäb. Dialecte*.

<sup>28</sup> Cf. Wagner, p. 170.

<sup>1</sup> This decree was registered April 7, 1712.

<sup>2</sup> The question as to the authorship of these couplets is no easy matter to decide. I believe, however, after examining all the evidence to be obtained at the *Bibliothèque Nationale*, that Rousseau did not write them. The proof against Joseph Saurin, who was accused by Rousseau, is also insufficient, and the probabilities are that the real author will never be known.



with whom he remained for several years. In 1715, when this official was transferred to the Embassy at Vienna, Rousseau followed him to the Austrian coast, where he soon won the favor of the Prince Eugene. Until 1717, when the Comte de Luc was obliged to return to France on account of poor health, Rousseau remained a member of his household. Then the Prince Eugene became his patron and promised to secure for him, as we learn from Rousseau, a position which would give him a comfortable income. From this time on, numerous references to the position occur in Rousseau's letters<sup>3</sup> but nothing definite is said, as the following extracts from letters to M. Bautet, one of his friends in Paris, will show:

Vienne, le 30 jan., 1717.  
 . . . Mes affaires sont presque réglées; j'aurai un emploi dans les Pays-Bas et le prince a eu la bonté de me faire toucher mille écus, par provision. Jugez de sa générosité. L'année passée, deux jours avant la bataille de Peter-varadin<sup>4</sup> il m'envoya un diamant de 4000 l. que je porte actuellement au doigt et que je tâcherai de conserver toute ma vie. Vous voyez que ma fortune se rétablit. . . . Je ne puis vous dire quelle place m'est destinée, jusqu'à ce que le Conseil ait réglé la forme du gouvernement des Pays-Bas, qui a été très négligé depuis Charles II.<sup>5</sup> Je ne suis sûr que d'avoir un emploi sans savoir lequel. Le prince Eugène qui doit s'y rendre au retour de la campagne m'y installera lui-même. Au moyen de quoi, je deviendra sujet de l'Empereur, après quoi mon dessein est de prendre des lettres de naturalization.

(*Lettres*, t. 1, p. 101.)

Vienne, 2 juillet, 1720.  
 Je n'ose plus, M., vous parler de mon voyage aux Pays-Bas, après tous les contretemps que l'ont retardé depuis deux ans. J'ai pris le parti de n'y plus songer et de remettre à la Providence le soin de ma destinée. . . . Il y a bientôt 18. mois que toutes mes hardes sont à Bruxelles: nous devons partir dans huit jours, et cependant nous sommes encore ici sans savoir quand nous en partirons.

(*Lettres*, t. 1, p. 111.)

Vienne, 20 janvier, 1721.  
 Le Prince Eugène n'attend qu'une réponse des Pays-Bas pour partir: j'espère qu'elle ne tardera pas et que je m'y rendrai avec lui.

(*Lettres*, t. 1, p. 120.)

<sup>3</sup> *Lettres de Rousseau sur différents sujets de littérature*. Barrillot et Fils, Genève. 1750. 5 vols. in-12.

<sup>4</sup> Victory won by the Prince Eugène against the Turks.

<sup>5</sup> Charles II, King of Spain (1665-1700).

Vienne, 1 fév., 1722.

Oui, Monsieur, je pars d'ici sans faute dans huit jours. . . . Adieu, monsieur, l'affaire de mon établissement est en bon train; mais je ne puis encore vous en rien dire de positif.

(*Lettres*, t. 1, p. 121.)

Bruxelles, 6 octobre, 1722.

Enfin, Monsieur je me retrouve à Bruxelles et j'espère pouvoir bientôt vous mander quelque chose de positif sur mon établissement.

(*Lettres*, t. 1, p. 123.)

Londres, 20 février, 1723.

. . . . Je compte être de retour à Bruxelles (au mois de mai), où je vois par toutes les lettres que je reçois de M. le Prince Eugène que je trouverai mes affaires ou faites ou bien avancées. L'emploi qu'on songe à me former est de mille écus qui voudraient chez vous aujourd'hui, près de 8000. liv. comme il faut pour cela un arrangement nouveau, le Conseil des Finances y a trouvé des difficultés: mais n'ayant que la voix consultative, leur opposition n'est d'aucune conséquence.

(*Lettres*, t. 1, p. 129.)

Bruxelles, 20 octobre, 1723.

. . . . La conclusion de mes affaires me fait regarder comme très-prochain mon retour à Vienne, que je dois appeler ma vraie patrie. Je devrais même avoir, dès-à-présent, mes Patentes, qui étaient prêtes à y être envoyées il y a trois semaines, sans un accident imprévu qui a obligé M. le Marquis de Prié d'y faire un changement qui les rendra plus solides. Je ne me presse point, parceque je regarde la chose comme infaillible.

(*Lettres*, t. 1, p. 134.)

Bruxelles, 20 jan., 1724.

J'ai ma permission de retourner à Vienne et je compte de m'y acheminer vers le mois de juin. Mes Patentes sont expédiées à la chancellerie et vont partir pour Vienne. Comme la signature ne les retiendra longtemps, elles reviendront ici vers le 15 du mois prochain, et seront scellées avant le mois de mars: après quoi je n'aurai plus rien à faire ici. Je vous dirai alors, le titre qu'elles me donnent.

(*Lettres*, t. 1, p. 137.)

Bruxelles, 17 juillet, 1723.

J'ai enfin, M., mes Patentes depuis deux mois, et je n'en suis pas plus avancé, par une difficulté survenue entre le Gouvernement et le Conseil, où elles doivent être enregistrées. Cet obstacle qui ne saurait être levé qu'à Vienne, m'empêche d'y retourner, parceque, c'est ici que je dois prêter mon serment, et que j'ignore le temps où l'on pourra recevoir la décision de la cour.

(*Lettres*, t. 1, p. 139.)

Bruxelles, 1 avril, 1725.

Mon affaire vient de passer au Conseil des Finances qui a opiné d'une voix, en ma faveur.

Elle a été ensuite portée au Conseil d'Etat, qui s'est conformé à celui des Finances. Il ne s'agit plus que de dresser la consulte et de l'envoyer à Vienne. J'espère que le décret de l'Empereur ne me sera pas moins favorable que l'avis des conseils. . . . Cette affaire me paraît certaine.

(*Lettres*, t. 1, p. 147.)

Bruxelles, 20 octobre, 1725.  
L'affaire de mon établissement se trouve accrochée, M., par les changements faits dans les Finances et les chargés à l'occasion du gouvernement de l'Archiduchesse.

(*Lettres*, t. 1, p. 152.)

Bruxelles, 10 nov., 1725.  
J'espère avoir le décret de l'Empereur à la fin de ce mois: ce qui rendra mon établissement plus solide qu'il ne l'aurait été avec une simple Patente de M. le Prince Eugène.

(*Lettres*, t. 1, p. 149.)

It is evident that Rousseau, in these letters, was speaking of an affair which concerned intimately, for a number of years, the course of his existence, but his references are always vague and indefinite. Being unable to find any more exact information in his correspondence, and getting no help from his numerous biographers who have been content to speak of a position without trying to explain the reference, further investigation brought to light in the *Bulletin de l'académie royale de Belgique*, 2<sup>me</sup> série, tome ii (1846), an article entitled, *Notice sur Jean-Baptiste Rousseau. Historiographe des Pays-Bas Autrichiens par M. Gachard, archiviste général du Royaume.*

As this article settles the question and as it never seems to have been noticed by subsequent writers on the subject, the facts discovered by M. Gachard may be of interest.

The correspondence shows that Rousseau expected to go to Brussels with the Prince Eugene for the final settlement of the affair; but Eugene was unable to make the trip as soon as he had expected, and after waiting five years, Rousseau, impatient, went by himself in 1722. At this time the Prince wrote to his deputy, the Marquis de Prié asking him to have delivered to Rousseau a commission as historiographer of the Pays-Bas. (*Consulte du Conseil d'Etat* du 24 avril, 1725.) As Racine and Boileau had held similar positions under Louis XIV, it is probable that the Prince Eugene considered this sufficient precedent for conferring such a position upon a poet.

In making this request, it is possible that he was unaware of the fact that the position already existed, and that it was then occupied. It had been created by Philippe II, in favor of *Juste-Lipse*, whose letters of appointment were issued December 14, 1595. In 1722, the historiographer was *Jean-Gérard Kerckerdere*, who received his commission May 18, 1708, and held it until he died in 1738. If the Prince Eugene was aware of this fact, he was trying to re-establish a precedent which Charles II had tried, without success, to establish in 1689, in the creation of a second historiographer.

However this may be, the Marquis de Prié found difficulty in obtaining Rousseau's commission as the *intendants des finances* opposed the project from motives of economy, the finances of the Netherlands being in a bad condition, and cited the instructions of the Emperor, forbidding the creation of any new places. The Prince Eugene, to expedite matters, sent from Vienna, in his own name, formal letters creating Rousseau historiographer, and bearing the date January 15, 1724. (*Consulte du Conseil d'Etat* du 24 avril, 1725.)

It is probable that Rousseau would now have received this long-sought position, if circumstances had not intervened. At this time a quarrel arose between the famous comte de Bonneval, who had been sent to Brussels in the latter part of 1723, to take command of the Austrian infantry in the Netherlands, and the Marquis de Prié, the representative of the Prince Eugene. Rousseau, who had known Bonneval at Vienna, sided with him, and is supposed to have written for him, or helped him to write, some satiric verses which angered Prié. As Rousseau, in this affair, had naturally injured his cause, he set out for Vienna about September 1, 1724, hoping to hasten the confirmation of his appointment. While on the way, however, he learned, Sept. 3, of the arrest of Bonneval, and upon his arrival at Vienna, he practically forgot his own affairs in his efforts to secure Bonneval's release. In this he was unsuccessful, and at the same time he offended Eugene who was siding with Prié.

To make the matter worse, when Rousseau returned to Brussels in March, 1725, he found that the administration of the Netherlands had been given to the archduchess, Marie-

Elizabeth, the sister of the Emperor, while the Prince Eugene had been made *Vicaire Général* of the Italian provinces. Prié had been deposed and the Comte de Daun was representing the Archduchess. While in Vienna, Rousseau had been assured by the Emperor that he would ratify the commission sent by Eugene as soon as it had been approved by the *Conseil d'Etat des Pays-Bas*. So he sought out the Comte de Daun, who proposed the matter again to the *intendants des finances*, and this time they were favorable to it. At the session of the *Conseil d'Etat*, however, although the majority of the members were friendly to Rousseau, the few who were not so succeeded in prevailing upon Daun to leave the decision to the Emperor. (*Consulte du Conseil d'Etat du 24 avril, 1725, aux Archives du Royaume de Belgique*.) Rousseau was now very confident that the matter would be soon finished, as is shown by the last letter cited.

But at this time the *Conseil suprême des Pays-Bas* sent a communication to the Emperor, in which his attention was called to the fact that an historiographer already existed (Kerckerdere), and expressed its astonishment that neither the *intendants des finances* nor the members of the *Conseil d'Etat* had mentioned this fact in their discussion of the question. In addition, various objections were raised to the fitness of Rousseau for such a position:

Y quando dicho empleo fuesse vacante, parece que no seria conveniente conferirle á Rousseau, tanto por ser francés de nacion, quanto, porque el empleo de historiographo le diera adito á todos los archivos del pais, y á la plena noticia de los papeles mas reservados, circunstancia que pudiera traer consigo muchos y muy notables inconvenientes que deja el conasego á la alta consideracion de V. Md., mayormente, quando dicho Rousseau ne tiene el crédito assentado, tanto por su peligrosa profesion, quanto por los motivos por los quales fué hechado de su patria.

A todo lo qual se añade el requisito necesario de la lengua flamenca, que ignora Rousseau, y sin la qual el historiographo de aquellos paises seria de poco provecho respecto que una grande cantidad de papeles y noticias, assí antiguas como modernas se hallan en lengua flamenca.

(*Consulte du 3 août, 1725, conservée en original aux Archives du Royaume de Belgique*.)

It is apparent that, after this communication,

some powerful influence, such as that of the Prince Eugene, would have been necessary to turn the tide in Rousseau's favor. But this prince, although still continuing his correspondence with Rousseau, had lost much of his earlier enthusiasm for the poet, and since the Bonneval affair had ceased to show him marked favor.

Consequently, the Emperor, not wishing to take any part in the matter, allowed it to go by default, and so it came to pass that Jean Baptiste Rousseau was never, in due form, the *Historiographie des Pays-Bas Autrichiens*.

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#### CHAUCER'S LEGEND OF GOOD WOMEN AND BOCCACCIO'S DE GENEALOGIA DEORUM.

In a former note (x: 379) treating of the list of hapless lovers in the *Hous of Fame*, an attempt was made to show that Chaucer was not indebted to Ovid only. He tells us, for example, in what way Phedra was connected with the desertion of Ariadne; Ovid does not. He says explicitly that Phyllis hanged herself; in the *Heroides* this mode of death appears simply as one of three she ponders her choice of while lamenting her departed lover. The poet must evidently have used some other source, and since he has made Phyllis the daughter of Lycurgus of Thrace, owing, as Lounsbury pointed out (ii, 232) to a heading "De Phyllida Lycurgi filia" in the *De Genealogia Deorum*, from that work also, it was suggested, he might have acquired his precise information concerning her mode of death. Such is the case. Boccaccio's famous mythology (here quoted in the translation of Betussi, Venice, 1564) not only confirms the suggestion, but calls attention as well to a number of other points in an unexpected, and what seems to be a helpful way.

The story of Phyllis as it appears in the *Hous of Fame* (l. 388 f.) is referred by Skeat to the *Heroides*, ep. 2. In his comment upon it as it appears in the *Legend of Good Women* (ll. 2934 f.) he adds that it is told by Hyginus (capp. 59, 243) and in a few lines by Boccaccio. Hyginus may at once be set aside; his version is a simple variant of the filbert-tree legend,

and says nothing of Phyllis's having hanged herself. Skeat does not seem to have examined Boccaccio; he does not mention him again. He says also (3, xi) that a comparison with Gower (*C. A.* ii, 26) shows that both Chaucer and Gower "consulted some further source which I cannot trace." This is possibly true of Gower; it is not true of Chaucer, every detail of whose story is contained either in Ovid or Boccaccio.

References to the *Legend of Good Women* will suffice, as covering for the briefer version in the *Hous of Fame*. At the beginning we read (ll. 2404 f.):

Destroyed is of Troye the citee;  
This Demophon com sailing in the see  
Toward Athenes to his paleys large.

Of Troy, Ovid says nothing. Gower says Demophon was going to Troy. But Boccaccio says he came to Thrace (x, 171 v); "Rouinata poi Troia; ritornando uerso la patria."

The description of the storm follows, which we learn (ll. 2420 f.):

posseth him now up now doun  
Til Neptune hath of him compassioun,  
And Thetis, Chorus, Triton, and they alle,  
And maden him upon a lond to falle  
Wher-of that Phillis lady was and quene,  
Ligurgus doghter.

Ovid's reference to a storm (if it is such) is remote and by implication. It is Phyllis distraught by love (furiosa) who speaks (*Her.* ep. 2, 456):

at laceras etiam puppes furiosa refeci,  
ut, qua desererer, firma carina foret.

Compare now Boccaccio (x, 171 v):

"Per fortuna di mare [da uenti & da fortuna cacciato (xi: 185 v)] fu portato in Thracia doue da Philli figliuola del Re Ligurno [Ligurgo (xi, 185 v)] fu raccolto & nel proprio letto alloggiato."

Chaucer, it will be seen uses in the above passage the name Chorus. This is not, Skeat says, known as the name of a sea-god. He suggests accordingly (as also Bech) a borrowing from the *Aeneid* (v. l. 823 f.):

et senior Glauci chorus, Inousque Palemon  
Tritonesque citi, Phorcique exercitus omnis  
Lanea tenent Thetis et Melite, Panopeaque uirgo.

"Here we find," he adds,

"*Thetis, chorus, Triton*; whilst 'and they alle' answers to *exercitus omnis* . . . Chorus

is used for Caurus, the north-west wind, in Chaucer's *Boëthius*, bk. iv, met. 5, 17; but this is not the purpose."

The suggestion is certainly attractive—but why should Chaucer have misread Virgil's word "chorus?" Perhaps his use of it in *Boëthius* is more in point than Skeat thinks. The word is not in fact necessarily the name of a sea-god; and when we turn to Boccaccio, we find that he several times refers to "choro," who "fa l'aere nuuoloso" (iv, 78 v), and that he further says (iv, 76 v):

"Dalla sinistra Choro, percioche chiude il circolo di uenti & fa quasi un *choro*, nondimeno prima dice esser detto *Chauro*; et da alcuni Agreston."

Chorus then, would seem to stand, very appropriately, for the circle or concourse of the winds.

At l. 2442, we are told of Demophoon

For at Athenes duk and lord was he,  
As Theseus his fader hadde y-be.

Theseus, it is to be noted, is spoken of in the past tense,—and yet, in the *Heroides*, Phyllis speaks of him as alive and in Athens (*Her.* ep. 2. ll. 13 f.):

Thesea devovi, quia te dimittere nolet:  
nec tenuit cursus forsitan ille tuos.

The contradiction is a point of evidence in itself, but the testimony which Chaucer's lines afford in another connection, is, as will be seen, much more important.

In ll. 2483 f. the death of Phyllis is related. Demophoon does not return,

And that hath she so harde and sore aboght,  
Allas! that, as the stories us recorde,  
She was her owne deeth right with a corde,

Skeat refers to *Her.* sp. 2. 141 f. without calling attention to the fact that hanging is only one of three ways which suggest themselves to Phyllis, and that nothing is said of her choice of any one of them. He might much better have cited a more explicit passage in the *Remedia Amoris* (ll. 601 f.) which does not seem to have been quoted before in this connection:

nona terebatur miseræ uia: uideris, inquit:  
et spectat zonam pallida facta suam.  
adspicit ad ramos: dubitat, refugitque quod audet  
et timet et digitos ad sua colla refert.

But not even here is the fact of her death plainly stated. Moreover, would the pic-

turesque use of her girdle have escaped Chaucer? Compare on the other hand the *De Genealogia* (xi, 185<sup>ro</sup>):

"[Demophonte] nō ritornando al debito tempo, et ella non potendo sopportare piu la lontananza (come uogliono alcuni) con laccio finì la sua uita."

Boccaccio, it will be seen, manifests a decided preference for the story of her having hanged herself. He goes on to say that others have it that she threw herself into the sea, and by the compassion of the gods was converted into an almond (or filbert tree; cf. Gower's "filliberd tre"), hence named after her in Greek. But for this story he gives an explanation. Zephyrus, a western wind, passing into Thrace by way of Athens, stirs life in this tree, "et di qui la fauola hebbe luogo, ciò è Phillide allegrarsi, & fiorire per lo ritorno dello innamorato da Athene."

From these various correspondences and those pointed out by Lounsbury in other connections (cf. references in his Index), there can be no doubt that Chaucer knew and used the *De Genealogia*. It follows that in the phrase "as the stories us recorde," in the fifth line of the passage above quoted, and compared with Boccaccio, Chaucer refers directly to this work. To the separate portion of the *Heroides*, he always refers as the "epistle" or the "lettre" of Ovid. But here it is the "stories," and when the character of Boccaccio's work is considered—that it consists of a series of stories briefly told and connected by headlines which enable the reader to follow special lines of ancestry or history—the appropriateness of such a reference is apparent.

If now it is clear that Chaucer derived help from the *De Genealogia*, a point can be taken up of greater importance than those yet spoken of. Ovid, it was seen, treated Theseus as if still alive, while Chaucer refers to him as in the past. In this Chaucer shows himself familiar with Demophoon's history (so, too, in knowing that he was coming from Troy), though Ovid, as we have seen, told him nothing about it. This bears directly upon a passage in which Skeat seems to have preferred a wrong reading. In ll. 2472 f., the reasons for Demophoon's departure are given and the fact of his departure told:

He seide, unto his contree moste he saile,  
For ther he wolde her wedding apparaile  
As fil to her honour and his also.  
And openly he took his leve tho,  
And hath her sworn, he wolde not soiorne,  
But in a month he wolde again retorne.  
And in that lond let make his ordinaunce  
As verray lord, and took the obeisaunce  
Wel and hoomly, and let his shippes dighte  
And hoom he goth the nexte wey he mighte.

Two minor details are first to be considered. The phrase "took the obeisaunce" might seem to mean the obeisance of the land; that is, of Thrace, but the word is not used in this sense of "homage," or "subjection." The nearest approach to such a use is in the *Complaynte unto Pite*, l. 84,

Ye sleen hem that ben in your obeisaunce.

Moreover had it meant homage, or service, Chaucer would have written "took his obeisaunce." Skeat gives the right meaning in his glossary, where he explains it as "obedient farewell"—that is, Demophoon took his farewell. This sense, though unusual, seems correct; we may remind ourselves of our familiar phrase, "dutiful farewell." "Took the obeisaunce" was perhaps coined by Chaucer for the sake of the rime and the metre on the model of the French "prendre congé."

In the next place, it will be seen that Skeat understands the passage to mean that, after promising to return, Demophoon declared his lordship in that land Thrace, made his farewells, and left. So understanding, Skeat has placed a period after "retorne." This offers the difficulty that Chaucer, without apparent reason, makes Demophoon declare his lordship after taking leave and just before going. It offers the further and somewhat greater difficulty that the verb "let" is left without a subject. As a matter of fact, there should be no period after "retorne" and the proper meaning of the passage as it stands is that Demophoon "wolde retorne" and [then] in that land "let make his ordinaunce": briefly, that he would declare his lordship upon his return.

With this preliminary, we may approach the main point. In Ovid, a formal assumption of lordship by Demophoon is nowhere referred to. The only approach to it is in the *Her. ep.* 2. ll. 47 f.,

quae tibi subjecti latissima regna Lycurgi,  
nomine femineo uix satis apta regi.

This does not necessarily imply that Demophoon had formally declared himself master of Thrace, and, moreover, we have just seen that the passage in Chaucer as it stands means that Demophoon was to become lord upon his return and marriage with Phyllis. The only possible explanation for Chaucer's version as it stands would be that he had given this turn to the story to heighten the baseness of Demophoon's ingratitude and perfidy. There is however a better explanation. The reading is an incorrect one. In the words "And in that lond," Skeat has taken the reading of C. and A. against the reading of F. Tn. Th. and B. Of the comparative rating of these texts, only this need be said. The C. Ms., can at least err to the extent of saying (l. 2484) "the story us recordeth" instead of "the stories us recorde," in spite of the rime "corde" in the next line; the scribe saw no reason why the word should be plural. Moreover, the F. Ms., whose reading Skeat here rejects, is one of the most valuable we possess, and is in fact the very Ms. on which Skeat bases his texts. To its excellence he has himself borne witness.

For the words "and in that lond" the reading of the four texts is "ageyn he wolde." The difference is a notable one. The phrase "and in that londe" disappears, and with it Demophoon's apparent suggestion that he would declare his sovereignty in Thrace. It is not in Thrace that he would do this, but at home. According to the new reading, there, in his country, he would prepare for her wedding, and again there he would declare his lordship. This gives a good reason for his going—and here again we may turn to the testimony of Boccaccio. The desire to assume the sovereignty is in fact, he tells us, the cause of Demophoon's departure. He says (x, 171<sup>vo</sup>):

"Doue essendo alquanto seco dimorato, intendendo, che Mnesteo Re di Athene da fortuna, & trauagli del mare conturbato era arriuato all' isola Melos, et iui morto, *tratto dal disio di regnare, impetrò per qual che giorno licenza da Philli.* Così raccontate le nauì, ritorndò ad Athene."

Here appears the importance of recognizing,

as a moment ago, Chaucer's acquaintance with the details of Demophoon's history. Theseus had long been dead. He had been exiled and had died at Athens. The kingdom had not been in the hands of Demophoon, the rightful duke and lord. Though king by right, as Chaucer calls him (l. 2442), his kingdom was in the hands of others,—another version of this part of his history is used, it will be remembered by Gower, where in his third book he tells how the lieges of Demophoon and Acamas had disobeyed and forsaken their lords while they were at Troy. Now, Boccaccio tells us, Mnesteus, the reigning king, had died, and Demophoon is anxious to recover his throne and does so "doppo il uentesimo terzo anno del paterno essiglio." Here, too, the reason for Chaucer's choice of phrase becomes apparent that Demophoon "wolde make his ordinaunce as *verray* lord." Compare in the *Knights Tale* (A. 1550 f.):

Of his linage am I, and his of-spring  
By *verray* ligne, as of the stok royal.

If this reading is taken, it is seen that the phrases "Ther he wolde her wedding appaile" and "ageyn he wolde make his ordinaunce" are appositive. So also the phrase "took the obeisaunce" is in apposition with, and finds corroboratory explanation (as meaning "took his farewell") in "he took his leve tho." The two intervening lines in which Demophoon declares his promise to return belong naturally to the first mention of his leavetaking. Plainly these lines caused the incorrect reading in C. and A., the introduction of a second reason not being understood after one growing so naturally out of the story. Yet as the passage stands in these texts (and in Skeat except for his period after "retorne"), it presents the awkwardness of containing two separate statements of Demophoon's leavetaking without apparent reason, with a statement between them of his intention to assume the sovereignty of Thrace for which Chaucer had no warrant. Finally—the reading here supported in any case demands explanation; it fits a history which Chaucer knew, related in an authority he elsewhere used; it is moreover the reading of four texts, one of them the best, as against two.

The story of Ariadne (*House of Fame*, II,



405 f. *Legend of Good Women*, ll. 1866 f.) shows in a similar way the influence of the *De Genealogia*. In the former note in these columns cited above, verbal correspondences were pointed out between the version in the *Hous of Fame* and in Boccaccio's *Amorosa Visione*. Chaucer's use of this poem sufficiently explains the introduction of Phedra, whom Ovid does not mention in direct relation with the story; his complete knowledge of the details of her connection with it is of course not to be explained by her passing allusions to Theseus in her epistle to Hippolytus (*Her. ep. iv*). But the version in the *Legend of Good Women* contains a number of points which await explanation. Skeat, in his note upon its sources, besides referring to Ovid (*Met. vii*, 456-8; *viii*, 6-182; *Her. ep. x*. chiefly 1-74; also compare Fasti, *iii*, 461-516) suggests (3, xxxix) "But Chaucer consulted other sources also, probably a Latin translation of Plutarch's *Life of Theseus*; Boccaccio, *De Genealogia Deorum*, lib. x. capp. 27, 29, 30; also Vergil, *Aen. vi*, 20-30; and perhaps Hyginus, *Fabulae* capp. 41-43."

It is to be regretted that Skeat did not use the passages from Boccaccio to which he refers. Plutarch is often quoted, though his story resembles Chaucer's only in barest outline, and though there is no direct evidence whatsoever that Chaucer made use of it. Boccaccio elsewhere is quoted in full, as for example in connection with Hypermnestra. Here, however, after this single reference, Skeat does not speak of him again, not even in the memorandum of the sources which precedes the notes to the tale. Had Skeat examined the passages he cites, he would have found that Boccaccio supplies a gap of which he says that "Chaucer here leaves Ovid" and "seems to have filled in details from some source unknown to me." He would also have been saved making notes, which the *De Genealogia* shows to be unnecessary, and would not have failed to seek and consult other parts of the work, to which he would have been led by the helpfulness of these to which he does, at least, make reference.

One of the instances in which the *De Genealogia* would have proved helpful to Skeat is found in the first line of the tale (l. 1886). Chaucer addresses Minos,

Iuge infernal, Minos, of Crete king.

Skeat says,

"In l. 1894, we again have mention of Minos, king of Crete; which looks as if Chaucer has confused the two kings of this name. The 'infernal judge' was, however, the grandfather of the second Minos; at least, such is the usual account."

To suggest that Chaucer is in error in regard to a point of this sort is not without its perils—witness the famous case of the town of Via Appia in the *Second Nonnes Tale*. In the present case the mistake was not Chaucer's—he had authority; for plainly with regard to the Minos of the story, Boccaccio says (*xii*, 185 *vo*):

"Et poi chiamato giudice nell'inferno, per cioche noi mortali, rispetto a i corpi sopracclesti, siamo infernali, onde nel dar leggi, si come fece, si puo dire, che fu giudice dell'inferno."

At l. 1895, Boccaccio again proves helpful. Minos, we are told,

To scole hath sent his son Androgeus,  
To Athenes; of the which hit happed thus,  
That he was slayn, lerning philosophye,  
Right in that citee, nat but for envye.

Skeat refers to Ovid, *Met. vii*, 456-8; Virgil, *Aen. 6*, 20, and to Plutarch (Shakspeare, p. 420). Ovid merely says that Minos went to war to avenge Androgeus; none of these says anything of the cause of the youth's death. It is to be found, however, in the *De Genealogia* (xi 186 *vo*):

"Fu Androgeo figliuolo di Minos & di Pasiphe, & giovane di molta uirtu, ilquale in Athene, nella palestra superando tutti, fu da Atheniesi & Megaresi morto per inuidia."

Passing by the story of Scylla, which is of course taken from *Met. viii*, 6-176, at l. 1922, that part of the story is reached where, Skeat says, "Chaucer seems to have filled in details from some source unknown to me." One of these details is the condition imposed upon the Athenians by Minos (ll. 1924 f.):

And this theeffect, that Minos hath so driven  
Hem of Athenes, that they mote him yiven  
Fro yere to yere her owne children dere  
For to be slayn, as ye shul after here.

Skeat here quotes Plutarch, presumably not as Chaucer's source, for Plutarch says the children were sent yearly, Chaucer (l. 1932) every third year, but for purposes of compari-



son. There is really no similarity between them—while in Boccaccio there seems to be resemblance to Chaucer (x, 170 *vo*)

"Finalmente essendo uinti patteggiarono con Minos in tal modo cio è che ogni anno si obbligauano mandar sette gioueni di piu nobili Atheniesi in Creta al Minotauro."

Again Chaucer's description of the Minotaur (l. 1928 f.) as

a monstre, a wikked beste,  
That was so cruel . . .

though sufficiently explained by the poet's invariably careful art as a story-teller may perhaps have been suggested by Boccaccio's description of him (iv, 61 *vo*) as "fortissimo, ferocissimo, & furioso animale." Further at l. 1932 we read,

And every thridde year, with-outen doute,  
They casten lot, and, as him com aboute  
On riche, on pore, he moste his son take,  
And of his child he moste present make  
Unto Minos, to save him or to spille.

"This," Skeat says

"is due to Ovid's expression—'tertia sors annis domuit repetita nouenis' (*Met.* viii, 171), which Golding translates by—'The third time at the ninth yeares end the lot did chaunce to light on Theseus' &c. But Hyginus (*Fab.* xli) says . . . 'anno unoquoque."

Hyginus certainly does not suit,—and Golding may so have translated the line from Ovid, but it does not follow that Chaucer in using this line would be either so free or so faulty in his translation. This translation of Golding's, which seems to support Skeat, is in fact quite erroneous. The entire passage reads (*Met.* viii, 168):

quo postquam geminam tauri juvenisque figuram  
clausit, et Actaeo bis pastum sanguine monstrum  
tertia sors annis domuit repetita nouenis . . .

There is nothing here about the third lot's "lighting on Theseus." Moreover are we bound to suppose that Chaucer mistranslated "nouenis" because Golding did—that is, as if it were an ordinal? Plainly it was the third lot which subdued the monster—hence, as only three had been cast, and the third was fatal, it follows that Ovid in saying "cast every nine years" refers to each single lot, not each three lots. This is in fact one accepted version of the story, as the yearly lot of Hyginus and Plutarch is another. It is better to believe that Chaucer did not mistranslate his Ovid, but

that he found his "every thridd year" in Boccaccio (x, 170 *vo*) who says they were obliged to send "i quali per sorte tre anni gh furono mandati."

The casting of the lots went on (ll. 1944 ff.)

Til that of Athenes king Egeus  
Mot sende his owne sone Theseus,  
Sith that the lot is fallen him upon,  
To be deuoured, for grace is ther non.

Here a point arises as to where Chaucer learned of Aegeus. Skeat refers to Ovid, *Met.* vii, 405 f:

excipit hanc Aegeus, facto damnandus in uno:  
nec satis hospitium est, thalami quoque foedere jungit.  
jamque aderat Theseus, proles ignara parenti . . .

but neither this passage, nor *Met.* viii, 174, which might equally well have been added, possess vital relation with the story. All such references suppose a piecing-out of the story on Chaucer's part, that cannot recommend itself as a satisfactory explanation when compared with Boccaccio's directness (x, 170 *vo*):

"Ma il terzo [sorte] essendo tra gli altri toccato a Theseo, egli con grandissimo dolore del padre Egeo, per andarsene montò sopra una naue."

The casting of Theseus into captivity which follows, and the discourse of the sisters, is evidently Chaucer's own. The description of the labyrinth might have been taken either from Ovid, *Met.* viii, 173, or from the *De Genealogia*, iv, 61 *vo*. For ll. 2146 f.

And by the teching of this Adriane  
He overcom this beste, and was his bane.

Skeat might have adduced *Met.* viii, 174, "ope virginea," but here also Boccaccio may be profitably consulted (x, 170 *vo*): "Theseo poi per consiglio d'Arianna restato uittorioso."

One detail of Chaucer's story is baffling—the visit of the fugitives to "Ennopie." Why did Chaucer introduce such a mere detail at all? He says particularly that Theseus went to visit a friend, and Skeat suggests very helpfully that Ovid makes so much in another connection (earlier in the story when Minos was making war) of the friendship of Aeacus, king of Oenopia, (that is Aegina), for the Athenians and the house of Aegeus, that this may have influenced Chaucer. But why introduce so useless a detail at all? The question is worth considering. Probably it is only the beginning of an unfinished episode.

For Phedra's connection with Ariadne's desertion, we have as source, as in the *Hous of Fame*, the *Amorosa Visione*, or the *De Genealogia*, xi, 186<sup>ro</sup>. The lament of Ariadne is of course from the *Heroides*. One final detail, however, Chaucer did not obtain from Ovid. When Theseus reached home we are told (l. 2178 f.) that he

fond his fader drenched in the see.

This it will be remembered was because Theseus forgot his father's fond device regarding the color of the sails. Of this device, Chaucer says nothing, although in the line quoted he refers to the tragic consequences of Theseus's forgetfulness. In Ovid, there is nothing of this, but Boccaccio describes it (x, 170<sup>vo</sup>):

"Di che il padre Egeo da un' alta torre riguardando, & ueggendo le insegne nere dubitò non il figliuolo fosse morto, & per dolore si gittò in mare."

One or two notes upon minor points may be added. Skeat gives references to Ovid for the birds, fishes, and beasts, that the gods have "stellified," spoken of in the *Hous of Fame*, ll. 1004-08. He does not do this for the two Bears, for which see *Fasti*, i, 54 f., or for Castor and Pollux, for which see *Fasti*, i, 705, v, 700. "Atlantes doughtres sevene," Skeat says are the Pleiades, and refers to *Fasti*, v, 83. There is certainly a possibility of mistake here, for Ovid expressly states (*Fasti*, iv, 169) that but six of the Pleiades were stellified. Is it not, on the whole, more likely that Chaucer's reference was to the Hyades, who were also daughters of Atlas, and were also stellified,—and all seven of them, not six? The suggestion is not an idle one, for both Ovid and Boccaccio have much to say about them. Moreover, we find that when Chaucer is asked whether he can place these "doughtres sevene" in the heavens, he replies (l. 1011 ff.) that "it is no need,"

I leve as wel, so god me spede,  
Hem that wryte of this matere,  
As though I knew hir places here;  
And eek they shynen here so bright,  
Hit shulde shenden al my sighte,  
To loke on hem.

Now who were they that wrote of this matter? Compare Ovid, *Fasti*, v, 165 f.

at simul inducunt obscura crepuscula noctem,  
pars Hyadum toto de grege nulla latet.  
ora micant Tauri septem radiantia flammis,  
nauta quas Hyadas graius ab imbre uocat.  
pars Bacchum nutrisse putat; pars credidit esse  
Tethyos has neptes, Oceanique senis.

Note here Ovid's reference to their splendor, and to their position in the constellation of Taurus. Boccaccio similarly in his chapter (iv, 69<sup>vo</sup>) in "Le Hiadi sette figliuole d'Atlante," quoting Ovid to the effect that they are "nel fronte del Tauro locate," goes on after citing "Theodontio" and Anselm to explain:

"Et prima io istimo essere in questo modo accaduto la loro assumptione in cielo, percioche di numero si conueniuano con le stelle poste nella fronte del Tauro: onde cio è stato pigliato da quelli, che sapeuano il numero delle figliuole d'Atlante fauolosamente quelle stelle da i nomi delle donzelle essere nomati: & con tinuando, di maniera s'è congiunto con le stelle; che fino al di d'oggi dura."

And later he explains, with reference to the position of the sun in Virgo, significance of the legend of their connection with Bacchus:

"che con l'umidità sua, onerò del segno, nel quale sono, stando il Sole in Virgo, nella notte diano molto uigore alle uigne il giorno arse dal Sole."

With this evidence, it would seem possible that it was Ovid and Boccaccio who informed Chaucer "of this matere," and that the reference is to the Hyades, not the Pleiades.

At l. 1584 of the *Hous of Fame*, Eolus is mentioned as being found

in a cave of stoon  
In a contree that highte Trace.

"The connection of Æolus with Thrace," Skeat says in his note, is not obvious. Perhaps Chaucer found his warrant in Boëthius, iv, *Met.* iii:

"Yif thanne the wind that highte Borias, y-sent out of the caves of the contree of Trace, beteth this night (that is to seyn, chaseth it a-wey)."

Finally, the temptation is not to be resisted, to call attention to certain points of resemblance between a passage in Boccaccio and Chaucer's exquisite description of the "mighty god of love" in the *Legend of Good Women*, Prol. B. ll. 226 f.

Y- clothed was this mighty god of love  
In silke, enbrouded ful of grene greves,  
In-with a fret of rede rose-leves,  
The freshest sin the world was first bigonne,

His gilte heer was corouned with a sonne,  
 In-stede of gold, for hevynesse and wighte;  
 Therwith me thoughte his face shoon so brighte  
 That wel unnethes mighte I him beholde;  
 And in his hande me thoughte I saugh him holde  
 Two fyry dartes, as the gledes rede;  
 And aungellyke his winges saugh I sprede.  
 And al be that men seyn that blind is he,  
 Al-gate me thoughte that he mighte wel y-see;  
 For sternely on me he gan biholde.

In the first place we note that Boccaccio opens his description (ix, 148 *ro*) with an exposition of the might of the god, "il quale i pazzi (!) antichi, & moderni uogliono, che sia Iddio di gran potere"—in proof of which he adduces Seneca's Hippolytus. "Ne quali uersi," he adds "si dimostra quanto grande sia di lui potenza," whereupon he adduces other authorities.

The description of the dress the god wore is undoubtedly, as Skeat points out, taken from the *Romaunt of the Rose* (see the English version, l. 890). It is in the other details of his appearance that Boccaccio's influence possibly appears—and Apulleius of all people is the ultimate source. Boccaccio quotes the famous description in the Golden Ass, where Psyche looks upon Cupid asleep

"con la chioma della testa d'oro con la tempie latee, con le gote purpuree, con gl'occhi cerulei, con i capelli tutti intricati in un globo, & crespi, che qua, & la pendeuano, & uentilauano . . . per gl' homeri d'esso Iddio uolatile le piume biancheggiavano di una luce diuina . . ."

and so on. Is it not possible that in this unblinded god, with his golden hair woven into the semblance of an aureole, and with his wings shining white with a divine splendor, we can see an adumbration of the god of Chaucer's vision? Chaucer places also in his hands

Two fyry dartes, as the gledes rede.

For this, Boccaccio affords no direct equivalent, but what at least may have suggested it. He quotes Seneca's *Octavia* (ix, 148 *ro*).

Finge l'error mortal, ch'amor fia ucello  
 Che è così fiero, & dispietato Dio,  
 Indi le mane di faette gli orna  
 Con l'arco sacro, & con la cruda face.

and he comments (ix, 149 *ro*):

"Viene finto portar l'arco; & le faette . . . Si li aggiunge la face, che dimostra gl'incendi de gl'animi, che con fiamma continua da noia a i prigionieri."

The god who led Alcestis could certainly not carry bow, arrow, and torch as well, but Chaucer can at least symbolize the flame with which he consumes men's souls by making his darts themselves of fire.

Here our comparison may end, for though a number of other passages both in Gower and Chaucer exhibit Boccaccio's influence, the correspondences here noted are all that may be readily discovered in the *Legend of Good Women* and the *Hous of Fame*. The mention of this latter poem suggests a question—when will the sources of its third book be discovered? That they will be found, there can be but little doubt. It is true there are those who maintain somewhat eagerly that this poem is essentially Chaucer's own, that it is his only 'original' work. This view or method of statement is one to be regretted; it implies that Chaucer lacks originality elsewhere. That view would seem to be the preferable one which Emerson maintained—and with regard to Chaucer himself—that that man is truly original who recreates.

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### SOME NEW BOOKS ABOUT SHAKESPEARE.

*Die Hamlet Tragödie Shakespeares* von RICHARD LOENING. Stuttgart: Verlag der J. G. Cotta'schen Buchhandlung, 1893. 8vo, pp. x, 418.

*Shakspeare: Fünf Vorlesungen aus dem Nachlass* von Bernard ten Brink, hrsg. von EDUARD SCHRÖDER. Strassburg: Karl J. Trübner, 1893. 8vo, pp. vi, 159.

*Shakespeare and His Time: Under Elizabeth*, [English Writers, vol. x.] By HENRY MORLEY. London: Cassell & Co., 1893. 8vo, pp. xv, 507.

*Führende Geister: Shakspeare*. Von ALOIS BRANDL. Dresden: L. Ehlermann, 1894. 8vo, pp. viii, 232.

*Shakespeare and His Times: Under James I.* [English Writers, vol. xi.] By HENRY MORLEY and W. HALL GRIFFIN. London: 1895. 8vo, pp. xv, 468.

*William Shakespeare*: 1-10 Lieferung. By GEORGE BRANDES. Paris and Leipzig: Albert Langen, 1895.

PROBABLY no other writer of modern times has so occupied the best thought of the most highly cultured nations for at least one and a half centuries past, as has Shakespeare, the burgher-bard of Avon. His birth-place and those parts of London where he once lived and worked form the Mecca of the literary world. His name and fame are familiar in every land where English literature has found a reader. Thousands of the lovers of literature of all the most highly civilized nations who know not a word of the English language are, nevertheless, thoroughly acquainted with Shakespeare's immortal dramas. His life and works are as intimately known in certain Continental countries of Europe; for example, Germany and Austria, as they are in either England or America. Shakespeare's best and most popular plays are presented on the stage much more frequently during the course of a year in the larger cities of the German empire and in Vienna, than in all the cities of the English speaking world combined. Furthermore, plays like *Romeo and Juliet*, *The Merchant of Venice*, *Hamlet*, *Richard III*, are more popular among the Germans than the best productions of their own Lessing, Goethe or Schiller.

We are not surprised, therefore, to find books on Shakespeare appearing by the dozen every year in the literature of Germany. *Hamlet* has been for years a most popular and absorbing theme for students and critics in Germany, England and America.

"For close upon three centuries critics and commentators have been explaining and elucidating the greatest tragedy of the greatest dramatist of all time, 'Hamlet, Prince of Denmark.' As it is one of the very longest of Shakespeare's plays, so it is the one into which he seems to have thrown himself with his whole soul. It bears the name of his only son, Hamlet, who died, eleven years old, in 1596. If the sorrow-stricken father wished to perpetuate the name of his son he has succeeded. For among all civilized nations the name of Hamlet has become a symbol of the highest reach of insight into human souls as yet attained by man. More enduring monument father never raised to son."<sup>1</sup> "Würdig

<sup>1</sup> "Shakespeare at Elsinore," by Jön Stefansson in *Contemp. Rev.*, Jan., 1896.

steht er (Hamlet) an der Spitze der Dichtungen, die unter dem Namen der Tragödien bekannt sind und die grossartigsten, gewaltigsten Erzeugnisse der tragischen Muse in aller Litteratur bilden."<sup>2</sup>

Prof. Loening's *Hamlet-Tragödie* is undoubtedly the most interesting and thorough study of this masterpiece of English literature that has yet appeared. Though a professor of Law in the University of Jena and, as he himself modestly says in the introduction to his book, a *dilettante* in the field of literary criticism, he has, nevertheless, given to the public a splendid specimen of his thorough knowledge of Shakespeare, as well as of English literature in general, and of a most scholarly comprehension of the time-honored *Hamlet* controversy in all its phases. Loening has in the judgment of many of the best Shakespeare scholars, succeeded in clearing up, if not completely, at least more nearly than any one of his predecessors, the life-mystery of Shakespeare's greatest creation.

Loening has arranged the matter of his book in two parts: Part i (pp. 1-142), "Hamlet Criticism in Germany;" Part ii (pp. 143-400), "The Content and Importance of The Hamlet Tragedy." At the end of the book he gives a register of the principal works used and referred to, which in itself furnishes an excellent bibliography of Hamlet literature in Germany, England, and America. In Part i, where German criticism of *Hamlet* is treated historically and chronologically, the author has not only given a list of the more important works on *Hamlet* which have appeared in Germany for the past one hundred years, together with a *résumé* of their contents, but he has also endeavored to put clearly before his readers the various theories of Hamlet's character advanced by different critics, and has usually shown with convincing clearness wherein they have all failed to solve the riddle of his life. The first chapter, The Earliest Representation and Comprehension of *Hamlet* in Germany, is introduced in very striking and forceful language;<sup>3</sup>

"The 20th of Sept. 1776 will remain memorable for all time in the history of the German theatre and German literature. On that day a drama of Shakespeare was presented for the

<sup>2</sup> ten Brink, *Fünf Vorlesungen*, p. 56.

<sup>3</sup> The writer's own translations from the original.

first time on the stage in Hamburg, under the direction and according to the specially prepared edition, of Friedrich Ludwig Schröder. This play was *Hamlet, Prince of Denmark*. The impression which this first representation of *Hamlet* in Hamburg made on the German public, was so powerful and its success so beyond all question, that from that time on the victory of the British poet-genius over the false and unnatural in the poetic taste of the Germans might be considered as decided."

After briefly discussing Lessing's attempts at the introduction of the Shakespearean and English literary taste into Germany instead of the French style, for sometime all-powerful, but already decadent, Loening goes into the details of the earliest presentations of *Hamlet* in Germany, giving especial importance to the influence of the Hamburg performance on German dramatic taste. From this date (Sept. 20, 1776) till the beginning of 1778, *Hamlet* was performed thirty times in Hamburg alone and "admired by full houses." The enthusiasm of Hamburg for Shakespeare and his *Hamlet* soon spread over entire Germany. In the latter part of 1777, *Hamlet* was enthusiastically received by the theatre loving public of Berlin. Early in 1778 it was also played in Gotha, then, in Dresden, etc. Everywhere in Germany *Hamlet* preceded other Shakespearean plays, and not one equaled it in popularity and frequency of representation. Ten plays of Shakespeare were given one hundred and eighty times on the Hamburg stage from 1779 to 1798, and of these seventy-five fall to *Hamlet*, thirty-three to *Lear*, thirty-one to *Merchant of Venice*, etc. (cf. p. 10, note). Though *Hamlet* was from the beginning exceedingly popular in Germany, the form in which it was produced (that is Schröder's version of the text) differed in some very essential points from the original. The changes which Schröder made naturally gave rise to a general misunderstanding of the play and its hero from Shakespeare's point of view. So we find Goethe among the first of the admirers and critics of Shakespeare, who demanded that the drama be presented to the German public in an exact translation of the original. It was, therefore, in great part due to Goethe's efforts to make *Hamlet* accessible and comprehensible to the Germans, that he was led to that thorough study of the

principal character of the play, which enabled him to direct and control, so to speak, all *Hamlet* criticism from his day to the present time. Goethe was the founder of the modern school of *Hamlet* critics, and his well-known theory of Hamlet's character as given in *Wilhelm Meister* (iv, 3, 13), has been virtually that of nearly all the most important critics of the last one hundred years. The real burden of Loening's work is to prove beyond a doubt that Goethe's idea of Hamlet, and consequently that of his successors in the field of Shakespeare criticism, is in its essentials false. He shows, moreover, wherein the well-known theory of Werder fails properly to account for the mystery of Hamlet's life. In refuting these and all other attempted explanations of Hamlet's character, the author gradually and clearly works out his own solution. We shall attempt to give in brief the essentials of Loening's theory, commencing with his statement and explanation of Goethe's theory. The remaining chapters of the book, in which other theories and the various phases of the play are ably discussed, will thus be left undisturbed to the enjoyment of each reader. Every one, who is at all interested in Shakespeare's master-piece, and wishes to see for himself the gist of the best that has been written on *Hamlet* for a century, should not fail to read Loening's book.

According to Loening (cf. p. 19) Goethe regarded Hamlet's hesitancy as not merely temporary, but lasting, that the revenge finally taken was wrenched from him only by the force of circumstances. As a congenial poet, he felt, therefore, that the cause for Hamlet's conduct could only lie in a lasting, inborn bias of his character,—only in his natural disposition. In this admission lies, says Loening, the point and essential significance of Goethe's conception of Hamlet. In emphasizing the importance of the conflict between Hamlet's *naturelle* and the task that had been imposed upon him, Goethe undoubtedly struck a true note. And he also correctly recognized that the key to this conflict is contained in Hamlet's words at the close of Act i. But, unfortunately, the true meaning of these words escaped him, as well as all later German critics, as a result of inexact translation. He gave to these words a col-

oring and importance which the original does not contain, and he drew from them correspondingly incorrect conclusions. The two lines in question are:

"The time is out of joint: O cursed spite,  
That ever I was born to set it right!"

The determining words, Loening goes on to say, are: *O cursed spite*, and these are incorrectly rendered by Goethe through *Wehe mir*; they really mean: *O verwünschter Aerger*, or *O verfluchte Widerwärtigkeit*; they are the expression of an inner disinclination for the imposed task, and not the sighing complaint of a soul that has been loaded with too heavy a burden, and which feels that it will succumb to the same. Expression is given in those words, "O cursed spite," not to a tragic feeling, but to a peevish, irritable disposition. Hamlet does not cry "woe!" (*wehe*) about himself, but he *curses the task that has been laid upon him* (*die ihm gestellte Aufgabe verwünscht er*, p. 20). At the same time the bitter, harsh expressions, in which this feeling asserts itself, show that it is in this case not a question of a tender, delicate, weak sentimentality, but of a very energetic, active feeling on the part of Hamlet. This points further to the fact that, on the whole, the picture which Goethe has sketched of Hamlet's character—but more especially, that side of it in which he discovered the ground of his hesitancy—does not harmonize with that which the poet (Shakespeare) evidently intended.

The author proceeds in this (3rd) chapter to show how Hamlet on various occasions gave the strongest evidence of energetic and manly courage, and also that a further point against the Goethe conception is to be seen in Hamlet's actions with reference to the duty which had been forced upon him. Had a lack of energetic action in reality hindered Hamlet from the accomplishment of the deed, nevertheless, urged on by the feeling of duty, he would have exerted himself to the utmost to overcome the obstacle of his *naturelle*, and to arrive at the end and aim of his task. He would, at least have had to form, even if only temporarily, an honestly intended resolution to earnestly take the fulfilment of the revenge in hand. In a word, Hamlet would have had to manifest the will and inclination to accom-

plish the task. He would have had to fix his eye on this, even if without any settled plan, nevertheless as an end. Now the play furnishes a number of expressions and acts of Hamlet, which, at first sight, might be taken for just such intentions and attempts; for example, the assumption of the rôle of a madman, the presentation of the play before the king, the impulse to kill the praying king, the killing of Polonius, whom he apparently considered the king,<sup>4</sup> and several expressions in the soliloquies which seemed to indicate the forming of a resolution. Goethe appears, in fact, to have taken these actions and expressions in such a sense, when he speaks of Hamlet's "vacillating melancholy," his "active irresolution" (*Wilh. Meist.* v, 6; iv, 13; v, 4). All who before, or since Goethe, have written on Hamlet, have likewise shared this conception, which, says Loening, is incorrect. Not only this view, but almost all those that have thus far been expressed must be discarded. *In truth Hamlet is never for a moment, during the entire course of the dramatic action, until immediately before the close, earnestly determined to take upon himself the carrying out of the revenge. He does not form a vigorous resolution, and he does not, until the final catastrophe, undertake a single act with the intention, that it shall in any way serve him in the accomplishment of the revenge.* He not only has no plan for exacting vengeance, but revenge is not his aim. This is a cardinal point for the understanding of the piece.

Having thus (in Chap. ii) clearly stated Goethe's theory of Hamlet's character and at the same time pointed out its defects, Loening devotes the remainder of Part i to the discussion and elucidation of the various theories which critics, since Goethe's time, have attempted to establish. One by one, he takes them up and refutes them in such a logical and convincing way, that one finally wonders what direction the author's own theory will take. Space will not permit our going further into the details of the interesting discussions of Part i. It remains to say a few words in further explanation of Loening's conception of Hamlet's character, as stated very elabo-

<sup>4</sup> Cf. on this point an exceedingly interesting article, "Shakespeare at Elsinore," by Jon Stefansson.



ately in the first chapters of Part ii. As a very fitting transition from the discussions of the first part of the book to those of the second, the author has in Chapter ix summed up the results and conclusions to which he has been led by a careful consideration of the German *Hamlet* criticism, stating the real problem from his own standpoint and giving a forecast of the method of argumentation pursued in Part ii.

Chapter ix bears the title: "Hamlet an Unsolved Riddle; Attacks upon its Artistic Value. *Sursum Corda!*"

If we cast a glance, he says (p. 132), at the Hamlet criticism in Germany, as we have presented it to the reader in the preceding chapters, the result is anything but satisfactory. After the tragedy of the English poet had been freed from the crudest disfigurements by Goethe's artistic judgment and the way paved to a correct knowledge, the work of a century has been devoted to giving to the nation a clear understanding of this artistic production. However, as we have seen, they have not only not succeeded in reaching their end by proceeding along the path struck out by Goethe, but all their attempts to approach the same along other ways must be considered as complete failures. Indeed one may say: the more criticism has deviated from Goethe's standpoint, the farther it has wandered from the immanent spirit of the poem,—yea, from the spirit of all true poetry; the more it has involved itself in contradiction with itself and with poetry in general, the more it has degenerated into inartistic fancyings. And the most recent attempts at explanation are, in general, only calculated to call forth ridicule and satire. Thus up to the present day Hamlet's character has not been explained, the motives for his demeanor, the consistency of the dramatic action, the tragic idea of the piece, have not yet been clearly understood. Hamlet is still, as in Goethe's time, an unsolved riddle.

The insufficiency of their explanations has often enough been felt to a greater or less degree by the critics themselves. Evidence of this has presented itself to us in the fact, that, in order to maintain their own explanations, they have declared the hero to be wholly, or, at least, half crazy (cf. p. 49 f.;

67 f.). The validity of this feeling is further shown by the fact, that the critics were frequently forced to acknowledge, that there is, in spite of all explanation, an inexplicable residue, as well in the character of the hero as in the consistency of the dramatic action,—a secret, mysterious obscurity or half-obscurity, in which the profoundest principles of the tragedy lie concealed. However, they have tried to discover just here an especial æsthetic excellence of the play, a peculiarity conditioned by its collective character, a cause of its attractiveness, and indeed of its wonderful truthfulness to nature. They claim the poet wished to create a mystery, such as the life of man itself offers, and just as nature envelops the final causes of things in an impenetrable veil.

To be sure, life offers much that is secret and mysterious to him who stands in the midst of it, and who does not understand himself perfectly, and studies the phenomena about him only from separate sides, without being able to entirely comprehend their connection. The poet who wishes to give in his productions an image of life cannot, therefore, with propriety allow such a mystery to rule within the world created by himself,—mystery especially for the people of this world. But for the poet himself, for the creator of this world, there can be nothing secret and mysterious in it. He knows and directs everything, and there is nothing in it, which does not issue from him. And as the poet himself stands outside of and over the world as created by himself, so he must bring the hearer and reader also to his standpoint. For inexplicable mysteries and unfathomable secrets there is, therefore, absolutely no place in an artistic dramatic work which really deserves the name; and of that, such a master of the dramatic art as our poet, was conscious.

"Shakespeare," says Goethe,<sup>5</sup> "follows the *Weltgeist*; he interpenetrates the world, as the *Weltgeist*: to both there is nothing concealed; but if it is the business of the *Weltgeist* to keep secrets before,—indeed often, after the deed, then it is the desire of the poet to divulge the secret, and to make confidantes of us before, or at any rate during the act. . . . The secret must out, even if the stones are to reveal it."

And does not the poet himself cause his Ham-

<sup>5</sup> Cf. Aufsatz, *Shakespeare und kein Ende*, I.



let to say to the actors (iii, 2): "The players cannot keep counsel, they'll tell all?"

On the other hand, there are secrets of nature, which no one, not even the poet, can penetrate. However, the critics have falsely appealed to this principle in order to justify the supposed mysterious element in our tragedy. We do not at all have to deal here with such unsearchable secrets of nature, with the final causes of things; but that which has remained mysterious to criticism, has reference to the constitution of human characters and the motives of human actions: things which for the poet, who is ever to be found in the inner constitution of his characters, can and dare not be a secret, if his characters are to count for real human beings. If, however, in our tragedy the final, mysterious questions about existence *are* now and then touched upon, these questions do not constitute the unsolvable subject of the piece, but the subject of consideration of individual persons of the same, and they serve solely for the characterization of these persons.

We shall, therefore, in the mean while hold fast to the belief, that we have before us in *Hamlet*, in spite of all, a great and real tragedy; that the supposed contradictions and obscurities rest upon misunderstandings; and that the fault is in ourselves, if plan and idea of the piece have thus far remained hidden to us.

The first three chapters of Part ii are given up to a thorough analysis, both psychological and physiological, of Hamlet's character. In Chap. x the author considers what to him are the three determining features of the hero's character: (1) Hamlet's melancholy temperament; (2) The choleric element in Hamlet, (3) Hamlet's disposition and moral character. Suffice it to say, without going into the minutiae of Loening's most thorough and searching analysis, that he finds the grounds for Hamlet's delay in executing vengeance for his father's death in the first two of these characteristic elements; namely, in his melancholy temperament and choleric disposition. In the author's careful examination of Hamlet's temperament both from the physiological and psychological side, we are made to see more clearly than ever how all the critics of the past

have misunderstood the true character of Shakespeare's great creation. Loening shows by a large number of quotations from the play, that Shakespeare really intended to delineate a melancholy character in the person of Hamlet.

In discussing the physical feature of Hamlet's disposition or temperament, and what importance the melancholy temperament of a man may have in a practical way, and what influence it exercises over the volitions and actions, he says, among other things (p. 157), "The temperament rests on the physical condition, on the corporeal constitution of man; and this it is which determines the influence of temperament upon action. This is fully recognized in Shakespeare's works and given its full value. All of his psychology rests upon a physiological basis. . . . Shakespeare considers the *blood* to be that component of the bodily organism, which preeminently determines human feeling. From the blood proceed, according to Shakespeare, all the feelings, inclinations, desires and motives. For him the blood is the special source and seat of the passions, and he, therefore, frequently employs the word "blood" in the designation of the affections of the soul. Balanced against the blood—nature, the sensitive faculty,—stands the brain, reason or judgment, that is, the sum of the mental and moral forces in man, through which he is enabled to check and control the desires and passions of the blood. . . . And it may easily be shown how the whole tragic plan of our poet rests upon this contrast between blood and judgment, between nature and reason. It depends on the condition of the blood how and what the man feels, what inclinations and disinclinations—whether motives to, or hindrances of action—arise in him."

Of the physical peculiarities which evidence a melancholy disposition, Loening emphasizes especially Hamlet's stoutness or rather fatness. When Hamlet compares the dissimilarity between his uncle and father, with that between himself and Hercules,<sup>6</sup> he evidently refers, as Loening rightly says, to the *inner* characteristics of the two men,—the contrast between the noble and the common. And there is no good reason for assuming with most critics that Hamlet means here his own insignificance in strength and size of body as compared with Hercules (p. 177 f.).

<sup>6</sup> Cf. Act i, 2: "But no more like my father than I to Hercules."

Hamlet evidently lacked, under ordinary circumstances, the strength and durability necessary for great physical exertion, and the poet has given certain hints which point directly to this as a fact. Especially to be considered here are Hamlet's utterances in i, 4, where Horatio will prevent him from following the ghost, and he shouts in the highest pitch of excitement:

"My fate cries out;  
And makes each petty artery in this body,  
As hardy as the Nemean lion's nerve;"

and in i, 5 after the ghost has vanished, he says:

"Hold, hold, my heart;  
And you, my sinews, grow not instant old,  
But bear me stiffly up.—Remember thee!  
Ay, thou poor Ghost, while memory holds a seat  
In this distracted globe."<sup>7</sup>

The first utterance shows how Hamlet experiences a strengthening or tension of his internal organs from the momentary impulse of exceedingly exciting impressions; the second how, with the removal or abating of the exciting impressions, the feeling of strength gradually vanishes, and a sort of relaxation and exhaustion comes over him, as if he had suddenly grown old. The queen, who is thoroughly acquainted with the *naturelle* of her son, speaks to the point in v, 1, at the grave of Ophelia, where Hamlet falls into a vehement quarrel with Laertes:

"This is mere madness:  
And thus awhile the fit will work on him;  
Anon, as patient as the female dove,  
When that her golden couplets are disclosed,  
His silence will sit drooping."

This passage has reference principally to the excitability of Hamlet's inner nature, but at the same time, the words "his silence will sit drooping" show that the relaxation of this excitement rests on physical exhaustion (p. 179).

Still another and more important characteristic of Hamlet in this connection is his much discussed and debated "fatness" and "scantiness of breath." Whoever will read carefully what Loening says on this point (pp. 180-182), together with the references in the play itself, can no longer doubt that Shakespeare meant exactly the words he puts into the mouth of the queen, v, 2; "Hee's fat and

scant of breath," which expression is contained both in the second Quarto of 1604, and in the first Folio of 1623.<sup>8</sup> It is rather strange that some critics and actors, in the face of the undoubted authority given to the word "fat" by the fact of its occurrence in two of the three earliest editions of *Hamlet*, persist in reading and speaking "He's *faint* and scant of breath." Had Mr. Beerbohm Tree read these few pages of Loening's book, he would hardly have said: "I take it that Shakespeare wrote '*Our son is faint* and scant of breath,' and so it is spoken on our stage,"<sup>9</sup> and then have attempted to prove from the following dialogue between the King, Queen and Laertes that "faint" is correct, whereas the same dialogue can be much more forcibly used to show that the word could be nothing else but "fat." The most recent conjecture for the poet's own word is "flat," while "faint" and "hot" have been going the rounds in Shakespeare literature for years (cf. p. 180, n. 59). That Hamlet was "fat"—not so much bulk of body, as internal fatness, "fatness of the heart" is most probably the proper conception of the prince—we are lead to believe by several references to his daily habits and customs, which occur in the play itself. In ii, 2, Polonius says to the king:

"You know, sometimes he walks for hours together  
Here in the lobby,"

and the Queen in affirmation,

"So he does indeed."

And in v, 2, Hamlet says to the king: "Sir, I will walk here in the hall: if it please his Majesty, 'tis the breathing-time of day with me." Then we are informed in ii, 2 and v, 2, that he is accustomed to take regular fencing exercises. And the very regularity of the recreations points to the fact, that they are intended to give the necessary exercise without especial exertion to a man who, on account of his quiet manner of life, is inclined to stoutness (cf. p. 182).

Other characteristics which point to the melancholy temperament of Hamlet are his tendency to Fatalism, and the making known

<sup>8</sup> Cf. Shakespeare Reprints. *Hamlet* ed. by Wilhelm Viëtor, Ph. D., Marburg, 1891.

<sup>9</sup> Cf. "Hamlet—From an Actor's Prompt Book," *Fortnightly Review*, Dec. '95.

<sup>7</sup> Quoted from Hudson's *Hamlet*.

of his sorrows and displeasure to those about him—not by complaining, but by harsh judgment of whatever pains or injures him. Moreover his desire to be alone and his frequent soliloquizing and tendency to ironical expressions, are universal characteristics of the melancholy man or woman.

Hamlet is, however, not to be considered the "hero of thought," "the prince of speculative philosophy," the "digging" student who is only at home in the sphere of the intellect (cf. pp. 188-9). He is, in fact, not at all the pure thinker, philosopher, or scholar, as most critics have considered him. Hamlet is *thoughtful*, but his thinking never has reference to purely abstract, intellectual matters, but exclusively to real phenomena. He does not speculate about the final causes of all existence, about the mysteries of the universe, but he halts in the face of these questions. When he speaks of the "to be, or not to be" in the famous soliloquy, iii, 1, that is not philosophising, but simply the expression of his sad, ironical disposition; and when he asks "in that sleep of death what dreams may come," he does not thereby wish to make an examination of this question, but he wishes solely to indicate the reason why philosophers have so little fear of death. The dreams themselves are to him the things "that we know not of," and he makes no attempt to press the question further. His utterances on this point have nothing whatever to do with philosophic, abstract thinking, as has been so frequently asserted. Hamlet's mind is not consistent and methodical in its thinking, does not firmly retain matters in question, until their causes have been sought out; but it delights in changing the subject of consideration, and springs easily from one subject to another. The great instability of his mind and his easily excitable imagination, only permit him to follow each object in thought until it is forced out again by new impressions. Above all, Hamlet's method of thought is—in opposition to all philosophy—wholly under the influence of his *naturelle*, his natural inclinations and disinclinations, which even force the understanding to find such causes as are likely to satisfy it and drown the voice of reason. Least of all is Hamlet a scholastic philosopher. He speaks of philosophy in only two places: i, 5, he says to

Horatio, in reference to the latter's astonishment at the subterranean voice of the ghost, "There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy." The other passage is in ii, 2, where, in speaking of the fickleness of man to Rosencrantz and Guildenstern, he uses the words: "'Sblood, there is something in this more than natural, if philosophy could find it out."

Thus in refuting the Goethean idea that Hamlet was too much of a *thinker* and philosopher, to be an energetic man of action, Loening has shown quite conclusively that the real cause of his inaction is to be found in his *naturelle*, especially in his melancholy temperament and choleric disposition. In commenting on the peculiar characteristics of Hamlet's nature, in the second of a series of articles on "Hamlet and Robert Essex,"<sup>10</sup> Hermann Conrad speaks in terms of the highest praise of Loening's splendid work, though he does not agree with him fully in his detailed analysis of the hero's *naturelle*.<sup>11</sup> And no higher praise could be found than a paragraph from a review of Loening's work by the celebrated philosopher and critic, Kuno Fischer,<sup>12</sup> which we give here in the original:

"In seinem unlängst veröffentlichten Werk hat Richard Loening umfassender, gründlicher, in das Ganze und jeden seiner Theile eindringender, als es vor ihm geschehen ist, diese Fragen zu lösen versucht. Der sehr beträchtliche Umfang des Werkes, die Fülle des darin enthaltenen wohlgeordneten Materials zeigt, dass wir es mit der Frucht mehrjähriger Studien zu thun haben. Schon dadurch ist der Verfasser, gelehrter Jurist von Fach und Beruf, gegen den Vorwurf des Dilettantismus geschützt, wie er es auch in der Vorrede mit dem berechtigten Bewusstsein seiner Arbeit und Forschung selbst ausspricht. Es hat übrigens noch nie einem Werke zum Nachtheile gereicht, wenn es aus der freiesten, von allem Berufszwange unabhängigen Neigung entsprungen ist. Dies gilt von dem Loening'schen Buch. Das selbe ist mit einer so geordneten und übersichtliche Sachkenntniss geschrieben, dass es zwar nicht den beabsichtigten, aber keineswegs unwichtigen Nebenzweck

<sup>10</sup> *Preussische Jahrbücher*, Juli, 1895.

<sup>11</sup> Cf. *Preuss. Jahrb.*, p. 107.

<sup>12</sup> "Ein neues werk über Hamlet und das Hamlet-Problem" in der *Beilage zur Münchner Allgemeinen Zeitung* für 1894. Nos. 57, 58, 60.

erfüllt, zugleich ein brauchbares Repertorium der Hamlet Literatur zu sein."<sup>13</sup>

A well-known German professor and English philologist remarked one day, just after the appearance of ten Brink's *Fünf Vorlesungen über Shakspeare*, in the course of a lecture on Shakespeare, that this little book contained the only things worth remembering that had ever been said about the great English bard. While this remark may justly be considered an exaggeration by Shakespeare students, it is nevertheless true that every sentence in the book is well worth remembering by all lovers of the literary and esthetic beauties of Shakespeare's language. No one else has written so valuable an estimate of the man and his work in so few words. It is, at the same time, an interesting biography and an inspiring literary criticism. Strange to say, in spite of the fact that Shakespeare was ever ten Brink's special favorite in the field of literature, he had no other opportunity of saying and showing to the world how much he loved him and his works, than in these five lectures, which he delivered before some institute in Frankfurt a. M., in the months of February and March, 1888. Up to the day of his untimely and most unfortunate death in 1891, he was too exclusively occupied with the earlier periods of English literature, especially with Chaucer and his time, to devote much of his attention to Shakespeare, and his excellent *History of English Literature* was completed about to the close of the fifteenth century.

The present little volume contains these five essays as delivered in Frankfurt, together with a likeness of ten Brink, and a short introduction by Prof. Edward Schroeder of Marburg, who arranged the matter for publication after the death of the author. No attempt will be made here to criticise the matter of the essays, but they are herewith most enthusiastically recommended to the careful reading of every student and lover of Shakespeare. An English translation of the book was published by Henry Holt & Co. in 1895.

Not long after the death of ten Brink in Ger-

<sup>13</sup> Since the above was written, Fischer has published a large volume on *Hamlet*; *Kleine Schriften*. 5. *Shakespeare's Hamlet* von Kuno Fischer. Heidelberg: Carl Winter, 1896. 8vo. pp. 329. In this study he discusses Loening's views at length.

many, England also suffered the loss of one of her most interesting and enthusiastic historians of English literature in the person of Prof. Henry Morley. In vol. x of his *English Writers*, he has given to the world an exceedingly readable and valuable biography of that part of Shakespeare's life which fell under the reign of Elizabeth. He has not only brought together here all the available facts and current legends about the poet's comparatively unknown private life, but he has more especially attempted to give us a true conception of the time in which Shakespeare lived and worked. Morley gives, moreover, a sort of literary biography of all Shakespeare's contemporaries, who were in any way connected with the great poet's life and works. We get here, as probably nowhere else, a clear idea of how much Shakespeare was really indebted to the influence of English contemporary literature; we are made to see just how he utilized scenes, events, and characters of men like Peele, Greene, Nash, Marlowe, Kyd, and a host of others in the re-working and writing of the dramas that bear his own name.

Vol. xi of the *English Writers* series was left incomplete by Morley. We are informed by the editor of the book, Prof. W. Hall Griffin, in his preface, that Morley had completed the first eight chapters, and that chapters ix-xiii only needed arranging and a few corrections, while the last chapter (xiv) was written entirely by Prof. Griffin. After this the editor has given a list of all the authorities used or referred to in the book. This bibliographical list extends through about one hundred pages, and to this is added a very convenient index.

This volume which bears the title: "Shakespeare and His Time: Under James I," is simply a continuation of vol. x. In it the later years of the poet's life are treated in the same interesting, comparative way, as the earlier ones had been. And the contemporaries of Shakespeare's last days claim especial attention.

Prof. Brandl has produced an exceedingly interesting hand-book on Shakespeare, published as vol. vi, in the series of *Führende Geister*. Though the book was written for the German reading public, American and Eng-

lish students will find in it a vast deal of interest and importance. The poet's life history is well given as far as it has any basis in known facts, but theories founded on doubtful legends find no place in this estimate of Brandl. Following somewhat in the line of Dowden in his *Shakespeare Primer* and his *Shakespeare: His Life, Art and Mind*, Brandl divides the active literary life of the poet into convenient periods; each period taking its name from the most important play or class of writings, that appear in it. For instance, after the first two periods, which the author very fitly names the *Stratford Jugendjahre* and the *Londoner Lehrjahre* respectively, in the latter of which Shakespeare's earliest productions of whatever sort are discussed, we have: the *Falstaff-Periode*, the *Hamlet-Periode*, the *Lear-Periode*, and the *Romanzen*. Under the period in which each play is considered, is a brief description of the origin and sources of the play, together with the dates of the different editions of the same. One also finds here, written very concisely, the author's own esthetic and literary estimate of the more important characters of the various productions. At the end of the work an appendix is added, in which the books of most importance to the Shakespeare student are given, and the especial merits of each are indicated by a few words.

The most recent work on Shakespeare, and the one which, at the same time, promises the most thorough and attractive consideration of the poet from a literary and esthetic point of view, is from the pen of the noted Danish critic and *litterateur*, George Brandes. The work bears the simple title *William Shakespeare*, and is appearing<sup>14</sup> in instalments from the press of Albert Langen, Paris and Leipzig. There are to be about a dozen of these instalments, of which ten have already appeared, each containing eighty pages. Brandes's special merit in this work is his establishing more nearly than has yet been done, the chronological order of Shakespeare's productions. He attempts also to trace the life of the poet as man, and his genius as writer in gradual stages of development in the works themselves. While directing his at-

tention to the interesting historical development of the man and poet, he introduces incidentally, as it were, the most beautiful and charming descriptions of Shakespeare's individual characters. Brandes's discussions of these various characters contain all the finer esthetic estimates, which are to be found in Gervinus, Hudson, or Dowden, combined with the data necessary to give the most satisfying picture of the world's great poet.

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#### GERMAN LITERATURE.

*Aufsätze über Märchen und Volkslieder* von REINHOLD KÖHLER. Aus seinem handschriftlichen Nachlass herausgegeben von JOHANNES BOLTE und ERICH SCHMIDT. Berlin: Weidmannsche Buchhandlung, 1894. 8vo, pp. 152.

JOHANNES BOLTE and Erich Schmidt have taken upon themselves the grateful task of editing six essays on folklore by Reinhold Köhler. They were originally lectures, or rather, as the editors put it, "schlichte vergleichende Mitteilungen," delivered before the *Mittwochs- or Schlüsselverein* at Weimar. As only the first has ever been printed before, the book is most welcome. The editors have added notes and references, and we find by way of introduction to the whole work a sympathetic essay on Köhler by Erich Schmidt.<sup>2</sup> As Köhler's work has proved so important to folklore, I may be pardoned for mentioning the main facts of Schmidt's introduction.

Köhler was born in Weimar in 1830 and died there in 1892 as *Oberbibliothekar*. His simple and uneventful life was entirely devoted to scholarship. At the university he studied philology under Diez, Hand, Hoffmann (the Orientalist), and others. He cannot be said to have had a great constructive mind, but by his editions, his reviews, his short essays, he made himself felt in many different branches of philological work, especially in folklore. He was originally a classical philologist, then did valuable work in German literature (on Les-

<sup>1</sup> Cf. *Weimarische Beiträge zur Literatur und Kunst*, 1865.

<sup>2</sup> See, too, Schmidt's remarks on him in the *Goethe-Jahrbuch*, xiv, 297.

<sup>14</sup> Since the above was written Brandes's work has been completed.

sing, Goethe, Schiller, Wieland, Herder, Bürger, Z. Werner, H. v. Kleist, also on H. Sachs, Moscherosch, Grimmelshausen, Shakspeare in Germany), furthermore in English literature, especially on Chaucer, and made some contributions to our knowledge of Boccaccio and Dante. His special field, however, was folklore, and his erudition in that field was almost phenomenal. Erich Schmidt once speaks of him (in the notes to his essay on 'Lenore'), as "der auf diesem Gebiete allkundige R. Köhler."

The first essay of the book, *Ueber europäische Märchen*, has been much used and quoted; so, for instance, in commentaries on Goethe's *Faust*, because of Margaret's song in the prison scene. It contains a short survey of all valuable collections of *Volksmärchen* made before the appearance of the Grimms' *Kinder- und Hausmärchen* (1812). It is remarkable to see (p. 17) how men like Wieland (in 1786) and Kotzebue (in 1791) could speak in disparaging terms of popular tales, at a time when Herder had made all progressive minds aware of the value of popular ballads and lyrics. The chief aim of the essay is, however, to show the wanderings of certain tales throughout Asia and Europe. Köhler mentions the fact that the great diversity of subjects which strikes the student of popular tales is not real, and all the stories we have are variations on a few themes. He agrees with Benfey in believing that a large number of stories came from India and spread from there, especially after the Mohamedan conquests in the East, or in a roundabout way through the Mongols. Many such stories were made familiar to the West particularly by Boccaccio and Straparola. Hence traces of old Germanic influence can be proved in comparatively few cases.—The whole theory of the spread of popular tales is finely illustrated by the wanderings of 'Der treue Johannes' (Grimm, No. 6).

The second essay, *Eingemauerte Menschen*, treats of the belief current in many parts of Germany that human beings were walled into the foundations of castles, or bridges. Köhler also quotes Servian, Armenian, Hungarian and Greek songs based on this belief, some of which are remarkable for power. In many, birds play an important part. The nightingale appears as a messenger, as it does in the popular poetry of almost all nations.<sup>3</sup>

Delicious naïveté characterizes the stories dealing with St. Peter (third essay). He is either made fun of or reminded of his own shortcomings on earth by souls wishing to enter Paradise. Stories about St. Peter were used by Bürger, Schubart, Voss, H. von Kleist, Halm. Köhler exhibits literary sense in his appreciative treatment of the popular ballads and tales he discusses in the essay entitled *Die sprechende Harfe*. Generally the idea underlies the stories, that from the bones of a murdered person a harp was made which when

played, betrayed the murderer. The Icelandic ballad (p. 85) has wonderful force. In Geibel's *Balladen vom Pagen und der Königstochter* we find the same idea in a somewhat changed form. The sly seriousness underlying many products of the popular mind delightfully comes out in the tales on good and bad luck in the fifth essay (*Von Glück und Unglück*). The belief that the lucky remain lucky even against their will and that the unlucky cannot improve their condition in spite of great efforts is especially well illustrated by some Italian and Servian tales. In the last essay (*Das Hemd des Glücklichen*), Köhler traces with admirable erudition and versatility the different forms of a wide spread story in which a sick man, generally in high station, could be cured by the shirt of a perfectly happy person. After a long fruitless quest, a happy man is found,—but he is too poor to own a shirt. This story is found in Tunis among the people, and in modern times has been used with variations by different writers, among them Daru (of Goethe fame), Walter Scott in *The Search after Happiness or The Quest of Sultan Soliman* and by W. G. in the *Fliegende Blätter*, lxxv, 149. Köhler adds other stories which preach contentment by showing that nobody is perfectly happy. He mentions a Hindoo legend about Buddha, first published by Max Müller in 1869, a story in Lucian, one in a letter of Emperor Julian to Amerios, one in the Pseudo-Kallisthenes, one in Ser Giovanni's *Pecorone*. This last-mentioned story inspired Mrs. Eliza Haywood in *The Fruitless Enquiry or Search After Happiness* (London: 1747). The book closes with a valuable bibliography of Köhler's writings.

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## CORRESPONDENCE.

### CHAUCER IN ITALY.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—I noticed too late for insertion in my paper of your last number, that the Foreign Accounts roll printed by me is described in the Chauc. Soc. *Trial Forewords to Minor Poems*, p. 130. I quote the description in full. "1374 or 3. Exc. L. T. R. *Foreign Accounts*, 47 Ed. 3, Roll 3. C.'s accounts for his journeys to Genoa and Florence, from 1 Dec. 1372 to 23 May 1373." This misleading description by which the dates appear to apply to the accounts and not to the journeys—it may be a mere matter of punctuation—is responsible for the form of Professor Skeat's note (*Oxford Chaucer* i, p. xxiv, note 67).

Dr. Furnivall writes me that this roll with others is one he has long intended to print in *Life Records*. The interest of the roll, and

<sup>3</sup> Cf Bückel, *Deutsche Volkslieder aus Oberhessen*, p. lxxxviii.



its immediate bearing upon the Chaucer-Petrarch problem which I have been long studying, will justify a double publication, ordinarily unnecessary. I trust the Foreign Accounts roll for the second Italian journey may soon be printed, separately, if the *Life Records* hang fire.

In my communication to *The Nation* of Oct. 8th, I have possibly made too much of the Second Italian journey as the real beginning of Chaucers "Italian Period." I still think the theory probable—but *post hoc's* are specious. Chaucer's "Italian Period" means to me the time when Italian influence was formative in his works; at an earlier time Chaucer may have known something of Italian, certainly knew something of Italy. The growth of such an influence was, probably, gradual, but the time of its florescence into the great Italianate poems appears at once to be short and to follow closely upon the second Italian journey. This alone deserves the name "Italian Period."

FRANK JEWETT MATHER, JR.

Williams College.

#### NOTES ON HALL'S CONCISE ANGLO-SAXON DICTIONARY.

##### ERRATA.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS: I wish to call attention to the following errors that appeared in my articles in the June (No. 6) and Nov. (No. 7) issues of this journal:

Col. 327, line 13, the brackets should be closed after the interrogation point; same col., note 9, line 6, *ðufhammar* should read *ðufhamar*.

Col. 331, note 21<sup>b</sup>, line 2, for *half* read *hlaf*; for *gespring ende* read *gesprengedne*; line 3, for *halfa* read *hlafa*; line 5, for *gebegedne* read *gebigedne*; line 7, for *gesprengende* read *gesprengedne*; for *klafa* read *hlafa*.

Col. 332, line 17, for *hylstēne* read *hylstēne*; same col., note 23<sup>b</sup>, line 1, for *hylleshama* read *hyllehama*.

Col. 333, line 11, for *teðridtid* read *teðridtid*; line 12, for *ð* read *ð*.

Col. 333, note 25, line 5, for *t esca*, *t iscia* read *t esca*, *t iscia*.

Col. 413, line 20, read *Hall* for *Hal*.

Col. 413, note 42, read *t aefnung* for *t aefnung*.

Col. 414, line 25 read *bad* for *baed*.

Col. 414, note 44, read *WW. 479, 17*, as is correctly printed in note 46.

Col. 416, note 47, line 4, read *botriones* for *botrognēs*.

Col. 417, line 9, read *t eahtho* for *t eahtho*; also lines 12 and 14, *t* should read *t*, being the abbreviation of *uel*.

Supplementary to what I have said (Col. 415) on Hall's entry *griþu* 'Kettle, caldron,' I wish to draw attention to the German dialect (Wirz-

burg) forms *krodeln*, *krödeln*, *krötteln*, denoting the boiling of sausages or sausage-meat in a particular kind of caldron. Hence the fork or hook, by means of which meat or sausages are fished out of the caldron, is called *crodal* in OHG.<sup>1</sup> In regard to the conclusion at which I have arrived on col. 418, concerning Sweet's *grundsopa* having no standing in Anglo-Saxon, I may add, that what we find WW. 717, 36, *hoc abdomen grundsopa* is very likely *hoc abdomen glundrope*, that is, *gelund rope*; cp. WW. 150, 14 *renunculi lundlagan*; WW. 159, 6 *abdomen hrysel uel gelend uel swind uel swines smere*; *rope*, of course, stands in the old sense of 'bowel' and is also to be restored in WW. 679, 9 *hec colera the ersope*; that is, *ers rope*, which, in meaning, is practically identical with *hic cirbus A. harstharme*; that is, *ars tharme*, representing a German *Arschdarm*.

OTTO B. SCHLUTTER.

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#### VERSTECKENS SPIELEN.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Prof. Thomas in his *Practical German Grammar*, p. 200, speaks of the word *Versteckens* in the phrase, *Versteckens spielen*, as "a genitive difficult to classify." Grimm, Sanders, and Heyne offer no explanation. In Heidelberg the little children can be heard to say distinctly: "Nu, spiele wir *verstecke'ns*." This is certainly Süddeutsch for, "Nun, spielen wir *verstecken uns*;" which has been contracted into *Versteckens*, as in Kotzebue's *Kleinstädter*, iv, 7: "Geschwind noch einmal *versteckens* gespielt." Thus what appears to be a genitive is merely a verb and its object.

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#### BRIEF MENTION.

The next Annual Meeting of the Modern Language Association of America will be held at Adelbert College, Cleveland, Ohio, December 29, 30, 31. The Opening session will be convened at 3 o'clock, December 29th. The President of the Association, Professor Calvin Thomas, of Columbia University, will deliver an address on "Literature and Personality," December 29th at 8 o'clock.

Professor A. H. Tolman and Mrs. Ella Adams Moore, of the University of Chicago, have published a "Select Bibliography of the English Drama before Elizabeth," and "A Comparative Table of the Four Cycles of Religious Plays." Together, twenty-five cts. (The University of Chicago Press.) These lists and tables are carefully prepared and will be found very helpful.

<sup>1</sup> Cp. Schmeller, *Bair. Wtb.* ii, 382.











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Modern language notes

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